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Where song of bird-hymns sweet;
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NATIONAL MUSIC WEEK, during its eighteenth annual celebration this coming May, offers an innovation in Inter-American Music Day. C. M. Tremaine, secretary of the National Music Week Committee, urges all countries participating to play both classics and compositions by their own composers, in order to acquaint the countries of this hemisphere with the music each is producing.

THE REGULAR VETERANS' ASSOCIATION, with headquarters in Washington, D.C., offers fifty dollars and a life membership in the organization for an R.V.A. song. The listed requirements are for a "ripping" spine tingling, fever producing, marrow-stirring, old-time religion song with words and music like the ones that have inspired our soldiers, marines, bluejackets, Coast Guardsmen and citizens.

WILLIAM BERGSMAN, New York composer, appeared as guest conductor with the Duluth Symphony Orchestra, in Duluth, Minnesota, on January 17th, when his own orchestral composition, "Paul Bunyan," was presented.

A SCHUBERT FESTIVAL will be held at the Academy of Music in Philadelphia on March 8th to 11th inclusive, in which the city's leading musical organizations will take active part: the Schubert Festival Chorus with James Allan Dush directing; the Philadelphia Opera Orchestra under Sylvan Levin; the Junge Mannerchor; Leopold Sery, director; the University of Pennsylvania Women's Chorus, Harl MacDonald, Director. The Philadelphia Orchestra will play the Schubert "Symphony No. 3 in D major" with Eugene Ormandy conducting; and the Federal Symphony Orchestra will give an all-Schubert program under Guglielmo Sabatini. Among solo artists to appear are Elisabeth Schuman and Stuart Wilson.

EUGENE GOONSON, conductor of the Cincinnati Symphony Orchestra, was recently given the Bruckner Medal of Honor of the Bruckner Society of America, Inc.

KURT SCHNITZER'S final work, a compilation of Spanish and Portuguese folk music, will be published soon by the Columbia University Press. The late Mr. Schnitzeleut spent seven years in research in the Spanish and Portuguese provinces, obtaining authentic material for this collection of little known folk music.

Sergei Rachmaninoff played Santa Claus to three generations of Rachmaninoffs on Christmas Day in his New York apartment, and two weeks later the entire family observed the traditional Russian Christmas—much to the delight of the grandchildren, with two "gift" days so close together.

GLOYE BARBIE, well known young Negro radio baritone from Brooklyn, New York, who previously worked as messenger boy, file clerk and Red Cap in the Union Station in Buffalo, before becoming a radio soloist, made a most successful New York début at Town Hall on December 26th.

THE CHICAGO SYMPHONY ORCHESTRA, under Frederic Stock, for its annual concert in memory of Theodore Thomas on January 3rd and 4th, repeated the first program ever given by the organization. Fifty years ago, under the direction of Mr. Thomas, the ensemble played: A Past Overture of Wagner; Beethoven's "Symphony in C minor, No. 9"; Tchaikovsky's "Piano Concerto in E-flat minor"; and Dvorak's dramatic overture, 'Husatta.' Rafael Josephy was soloist in the concerto on that occasion. This year, Alexander Brailowsky was the guest artist.

EFREM ZIMBALIST, who has long been generous in giving his talents for many a worthy cause, gave a New York recital in Carnegie Hall on January 8th, for the British War Relief Society, Inc.

Leonard Pennario, sixteen-year-old pianist, was soloist in the first performance of his own "Concerto in D-flat for Piano and Orchestra" with the Pasadena Civic Orchestra, early in December. Young Pennario, a native of Buffalo, New York, has also appeared as soloist with the Los Angeles Philharmonic Orchestra and the Dallas Symphony. He has studied with Oiga Steeb and Guy Maler. The concerto was written two years ago, before the young composer had received any instruction in composition.
A Star Enters Her Teens

By Blanche Lemmon

Gloria Jean Schoonover will not celebrate her thirteenth birthday until the fourteenth of April, but already she is a motion picture actress with a rating. Fast work? Yes, but Gloria Jean has been going at top speed ever since she was born.

At fifteen months she surprised her family by humming Little Annie Rooney in her crib. At three and one-half she sang When I Take My Sugar to Tea with a radio-vaudeville act. At four and five she added to her experience a number of stage and radio appearances as well as a considerable amount of church singing. At six she met Paul Whiteman, who offered her a contract to sing with his orchestra. But at this point her mother felt a little dizzy with the speed made by her precocious daughter and decided to apply the brakes. To the suggested series of radio performances with the Whiteman Orchestra, she said, "No, thanks, we're getting out here."

Or perhaps it wasn't dizziness, perhaps she saw a sign that said: "Slow Down, Dangerous Curve Ahead." For there was danger ahead, a tonsillectomy several months later, the complications from which frustrated Gloria's plan to race toward her great desire—an operatic career. For a year she was forced to do little or no singing. But at the end of that time she found she had rounded the long, difficult curve and was safely on the highroad again. And she could sing far better than before—higher, lower, and with an even lovelier, more appealing quality of tone.

The impresario of a small opera company in New York heard her sing, considered her voice and range exceptional and engaged her services. Gloria was now ten! But he, too, was confronted with her mother's firm "no" when he suggested that Gloria go with the troupe on a country-wide tour of the United States as a singing star.

Whether or not Mrs. Schoonover saw a sign this time that said, "Slow Down, Big Opportunity Ahead," we cannot say. But any rate opportunity did present itself, soon after Gloria's disengagement from the opera company, in the person of a motion picture executive. He met Gloria, heard her sing and immediately had an idea: here was just what Joe Pasternak, producer of the Deanna Durbin successes, needed.

But Mr. Pasternak was vacationing in New York and entertained no such thought. He was not looking for talent; he did not need any. Without enthusiasm he listened to the glowing story of this "find" and reluctantly agreed to hear two of her recordings. After hearing them, he laid himself wide open to Gloria Jean's winsome charms by saying that he did not believe such a remarkable recording had been made by an eleven-year-old child.

For such a statement made proof imperative, and as proof he looked into sparkling blue eyes, heard a clear childish treble answering his questions and finally listened to Gloria Jean's finale, lovely coloratura voice. After that—there was no disputing reality. Gloria's next stop was Hollywood, where she signed a motion picture contract. But she did not start work at once, for Mr. Pasternak agreed with her mother that it pays to make haste slowly. For five or six months she simply became acquainted with the city, the studio, the people, the paraphernalia—everything connected with motion picture making. She spent some time at the home of a noted screen writer, then more time with a director, took music lessons from the studio musical director and met a host of other people. Last but not least, she met at Universal Studios the girl who was her ideal and who had supplanted her ambition to be an opera singer with the hope of becoming a singing motion picture star—Deanna Durbin. Deanna, it transpired, was just as nice off screen as she was on. She was friendly, thoughtful, and eager to help a little newcomer in every possible way. Before Gloria Jean's arrival Mr. Pasternak had purchased a story called The Under Pup, and Gloria if she passed her screen test satisfactorily. By spring of 1939 he decided she was ready, and without the slightest difficulty she won the part. There was no reason for her to be rigid with fright for she felt at home in Hollywood, at Universal Studios and with all the persons who worked with her. The getting acquainted period had done just what the studio hoped, had given her as complete a freedom of action before the camera as she had in her play. And that was just what the story needed: a natural, vivacious American youngster.

The premiere of the picture was held in Scranton, Pennsylvania, where for nearly ten years before they moved to Hollywood the Schoonover family had made their home. And there the family went—Mother, Dad, Sally, Gloria, Lois and Bonnie—following a vacation trip, to see and hear Gloria's first screen appearance cheered by eighty thousand persons.
Morning at Valley Forge

Many times each year, during the past few decades, it has been the honor and privilege of your editor to take fellow citizens from various parts of the country to our neighboring shrine, Valley Forge. The road leads through the glorious Pennsylvania hills, over a modern motor highway, past a majestic boulder upon which is mounted a bronze tablet telling the story of the heroic, ragged, barefoot army which tramped over snow and ice to that strategic range in which nestles Valley Forge. There the father of our country kept his pitifully small band of heroes intact at the most serious moment during the War of the Revolution.

Washington was fundamentally a good man. He believed fervently in the power of prayer. There is a tradition that he was often repeated during the early morning hours in the garden of his simple headquarters at Valley Forge, on bended knee in devotion.

One of his prayers after his inauguration reads: "Almighty God, we make our earnest prayer that Thou wilt keep the United States in Thy holy protection; that Thou wilt incline the hearts of the citizens to cultivate a spirit of subordination and obedience to government (order); to entertain a brotherly affection and love for one another and for their fellow citizens of the United States at large.”

To this impressive ideal he added the more forceful statement made in his first annual address to both Houses of Congress:

"To be prepared for war is one of the most effectual means of preserving peace.”

Washington was an amazingly virile and lovable aristocrat with a devout belief in our republican democracy. His judgment, executive ability and his humanity endeared him to all. He so thrilled and fired the imagination of his fellow citizens that, in those hallowed frozen forests overlooking the winding Schuylkill River, he forged with prayer and patriotism the greatest nation of all times.

Washington was also a man of wide vision and high cultural ideals. He was a great believer in the value of music as a necessary part of any plan for happy civilized living. He cultivated the society of several distinguished musically interested people, particularly our first recognized composer of note, Francis Hopkinson, signer of the Declaration of Independence, poet, author, jurist, financier and member of the Continental Congress.

Washington was not a performing musician. We find no authentication for the report that he played the flute—other than a fanciful portrait of a contemporary painter, showing him with the instrument. He did, however, have many intimate conferences upon music with his close friend Hopkinson. The picture shown upon this page is that of the music room at Mount Vernon. The harpsichord is one that Washington imported from England for his adopted daughter, Miss Nellie Custis, who was Martha Washington’s granddaughter. The instrument was imported from England at a cost of one thousand dollars.

Whatever may be the conditions—economic, atmospheric, or pathological—that at this tragic moment of world history have filled all lands with the wildest imaginable discord, it must be obvious to everyone that the greatest immediate human need is international harmony which is the synonym of peace. George Washington stressed this very thought in his prophetic Farewell Address, when he said: "Harmony, liberal intercourse with all nations, are recommended by policy, humanity and interest." As we have repeatedly stated in these columns, music is not merely a desirable factor in the modern super-mechanized life. It is an irreplaceable necessity without which our very system of existence might sink into chaos. Before normal living conditions can be restored to humanity, here and throughout the world, we must attain millions and millions of people to vibrate with a new harmony of thought, a new harmony of action, a new harmony of brotherhood, a new harmony of spirit based upon the highest of practical ideals. This is manifestly impossible with the great masses of the public distraught by the incessant discord of all that goes together to make the great carnival of hate, revenge and murder that we know as war. In other words, the world can have no hope of growing better until it devotes the necessary time to the arts of peace. George Washington knew this and earnestly promoted it.

Revel at least one hour a day in the joys of music. If you can not play or sing, get all the beautiful music you can from your radio or your phonograph. If you are fortunate enough to be able to play, add these modern electrical achievements to your regular course of study. Give less time to the morbid news of the hour which so many people re- hear again and again to no advantage to themselves or their victims. Why should we at home, or in the movies, needlessly torture ourselves with horrors that gnaw into our sympathies and leave us with bleeding nerves and frenetic brains? Let us help those in distress to the limit of our

Continued on Page 136

February, 1944
LORD BYRON in MUSIC is on the surface something of an anomaly, since he was not especially musical, was not associated with musicians, and his plays have not become famous as operas. Yet, in spite of these facts, Byron exerted a subtle but nevertheless real influence on Romantic music.

He was born in 1788 into a family which seemed marked for conflict and turmoil. "Foul Weather Jack," "Mad Jack" and "The Wicked Lord" were names earned by his immediate forebears. Lord Byron's mother was ignorant, capricious, and of a volatile disposition. In rearing her son she oscillated between terms of extreme endearment and violent abuse. Their many disputes were generally settled by their throwing things at each other, and marksmanship rather than reason was the deciding factor. Small wonder that the sensitive soul of the poet early became warped, undisciplined, rebellious, and that he became the incalculable being that he was. Such then was the character of the man who swept like a new star into the space of English literature, and it is not strange that we find his influence in the music, as well as in the literature, of Romanticism.

Without going into the causes and controversies concerning Romanticism, we may call romantic music that which expresses the personal emotions of the composer. Broadly speaking, the year 1800 marks the beginning of the romantic trend. It is in the music written after that date that we find unmistakable influences of Lord Byron.

Berlioz First Shows Byronic Influence

Berlioz (bahr-l-yoz) is the first composer whose works definitely show this influence. He was a profound admirer of the poet, an avid reader of his works, and his travels through Italy included many places associated with Byron. In his "Mémoires" Berlioz reveals in the details of these associations. He spent days in St. Peter's, Rome, with a book of Byron's poems, following the Corso on his journeys "Over the glid waters of the dark blue sea, for Berlioz profoundly adored this character who bore the likeness of Byron himself, chiefly in his hatred for his kind and his love for a woman.

More concrete evidence of Berlioz's admiration for Byron is found in his "Harold in Italy" which is a musical translation of "Childe Harold's Pilgrimage." In the poem, Harold is Byron; and, in the symphony, the solo viola representing the hero is Berlioz. This work was first performed in 1834, just ten years after the death of Byron, and the composer struck a responsive chord in the hearts of his audience when he thus fused his personality with that of Byron. His idea was to depict a melancholy dreamer like Byron's Childe Harold, and the three movements—Harold in the Mountains, March and Evening Prayer of the Pilgrims, and Orgy of Brigands—all picture scenes from this poem.

Another result of Berlioz's Italian journey was his "Le Lélia; or the Return to Life." Here he becomes the Byron of music, for he depicts most vividly his recent romance with Henrietta Smithson. The music, as truly as the poet—albeit more subtly—told his sorrows to the world.

Less direct, but in a sense more real, is the Byronic influence in Berlioz's "Fantastic Symphony." It pictures nothing written by Byron, but his spirit pervades the entire work. Byron would have written music like this had his medium been verses rather than words.

Similarities in Lives of Liszt and Byron

Closely related to Berlioz in connection with the romantic school of musicians is Liszt. In many respects his life parallels that of Byron. Rising from the middle class to a social position rivalling that of princes, Liszt dashed Europe in much the same fashion as had Byron twenty years earlier. The youth of Byron's day wore open collars and longed for raven black curls, but the next few decades saw them cultivating long hair and a soulful expression at the piano. In one point there is total dissimilarity. The bitterness and mocking scorn, found in much of Byron's work, are lacking in the music of Liszt.

Liszt's cosmopolitan association brought him very close to the powerful figure of Byron. His friends Lamartine, Sand, and DeMusset all admired the British poet, and from Liszt's correspondence we find that the works of Byron were among the books that he studied and "devoured with fury." Evidence of this appreciation are found in Liszt's "Années de Pèlerinage" which was first sketched and improvised while the Countess d'Agoult read to him from Byron. The epigraph is from "Childe Harold's Pilgrimage":

I live not in myself, but I become

Portion of that around me.

Liszt's longest work directly associated with Byron is his symphonic poem, Lament and Triumph of Tasso, written as a part of the festivities in honor of the one-hundredth anniversary of the birth of Goethe, Liszt claimed Byron's "The Lament of Tasso" as the true source of his inspiration.

Schumann Steeped in Works of Byron

Germany showed an early appreciation of Byron. Translators made his name a household word throughout the country. One of the first of these was Friedrich August Gottlob Schumann, father of Robert Schumann. Thus, even as a youth, the composer became intoxicated with the romanticism of the English poet, and this sympathy remained throughout his life. Schumann's music is as personal as Byron's poetry, and his fervid soul and energy find a true parallel in the music of Byron. His most important composition inspired by Byron is "Muse to Byron's Manfred, Op. 115." Schumann found a particular delight in the melancholy and rebellious hero of the poem. Perhaps he saw in the somber, restless Manfred, invoking the Witch of the Alps, a reflection of his own fate. This work was written in 1849, and already the blight of mental disease in which he fell the presence of spirits was descending upon him. He became so absorbed in the music that he seemed almost to become Manfred and to live his life. Poel says that this work was written in the life blood of Schumann.

It is difficult to say that Chopin was influenced by anyone. Unlike Schumann and Liszt, he was not a man of broad culture; indeed it is said that he never read a book. Nevertheless, Paris of the 1830's still felt the spell of Byron, although he died in 1824. George Sand, DeMusset, Liszt, and other members of the circle, in which Chopin moved, were ardent admirers of Byron. And, naturally, the sensitive soul of the composer was not free from his influence. The Scherzo in B-minor, Op. 20, in Byronic in its torturing Manfred mood, Schumann found the Scherzo, Opus 31, a Byronic poem, To Tschaikowsky (ishk-ah-kot-shki), Chopin's music reflected "clearly the Byronic despair and disillusionment."

The melancholy genius (Continued on Page 128)
Reaching Your Goal at the Keyboard

A Conference with

Percy Grainger

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Secured Expressly for The Etude

By MYLES FELLOWES

ONE OF THE MOST INTERESTING problems of piano technique deals with the correct use of the sustaining (middle) pedal, and the clarity of harmonic effects to be derived from it. The long delay so often experienced by students in getting their complete pedal technique into fluent working order, is regrettable. Without it, the possibilities of the instrument are but half explored, for the piano is essentially a harmony instrument. The flute, the oboe, the human voice are capable of sounding melodies; the pianist may approximate the purely tonal scope of these melodies by playing with one finger. The ten-finger action of the piano secures for it far wider possibilities. Indeed, the harmonic treatment of the melody notes constitutes the chief charm of the piano. Thus, it becomes the pianist’s duty to familiarize himself with the delicacies of full harmonic utterance. He must recognize harmonies and subsequently transmit them to other listeners with maximum clarity. The further he falls short of this goal, the closer he approaches, in final effect, to one-finger playing.

The sustaining pedal of the modern piano is one of the best means—in many cases the only means—of achieving full harmonic clarity. The sustaining pedal is found only on pianos of American manufacture, and even to-day it does not enjoy unanimous approval in Europe. We find many pianists of foreign “method” who warn against its use. My advice is: “Do not heed them!” Instead, try the following little experiment for yourself.

Without sounding the notes, press down the keys of a tonic chord, and immediately put down the sustaining pedal. (So far, not a sound has been heard.) Now, without releasing the pedal, play a chromatic run of an octave, beginning on the first degree of this same chord. The notes of any chord at all; put down the sustaining pedal and, with the pedal down, play the chromatic run. An entirely different effect will color the sum total of sound. That will serve to demonstrate only a little of what can be done with the sustaining pedal. Incidentally, it is excellent practice in the “silent preparation” necessary to its use. The sustaining pedal is useful only when pressed down just a shade of a second after the key of the tone it must catch has been depressed; and left down until the phrase (where that particular harmonic color is needed) has ended. Silent preparation is necessary to fix a note which must be sustained while others are being sounded.

The purpose of the sustaining pedal is to prolong the resonance of certain notes, without the use of the hands or of the damper (right) pedal. The general tendency in all music is for the bass to move more slowly than the upper voices. We often find passages where the fundamental harmony is established by a single bass note, taken by the fifth finger of the left hand, which immediately leaves the region of the deep bass to play one or two chords around middle-C, all the while that the right hand is busy with four or eight notes in the treble. To assert and continue the fundamental harmony, that first, single bass note must be sustained, which is exactly what the sustaining pedal does for us. It catches the bass note (often the first note of a broken chord, notably in the music of John Field and Chopin), and holds it to the more rapidly moving formations of the middle and high voices, without in any way interfering with their clarity. The sustaining pedal affects those notes which are struck (either audibly or silently) just before it is put down. By getting the bass notes down first (in passages where work of this nature is required at all), harmonic continuity is established.

When not actually marked in the piano edition, the use of the sustaining pedal may be determined by the pianist himself, according to the harmonic pattern and color of the individual passages he is playing. The piano arrangements of all organ works especially (and organ transcriptions) gain from the use of the sustaining pedal. The “Symphonic Studies” of Schumann, the Bach-Liszt Prelude in A-minor, and almost any of the works of Chopin and Brahms (notably those with long “ladders” of broken chords) use it to great advantage. As a special study in the use of the sustaining pedal, I recommend the richly musical Prelude (De Profundis) by H. Bal- four Gardiner, which it has been my pleasure to edit with express hints for pedaling.

Oddly enough, Bach has, in some quarters, been held aloof from any sort of pedal use, which, of course, is nonsense. But before Bach died, he saw, at least, an early planeforte, which he regarded as a treadmill! The origin of this queer superstition doubtless lies in the fact that Bach did not pedal as we do. And yet we are told we must not pedal Bach at all! Another instance of the confusion that results when method takes precedence over meaning and effect. The ultimate test of piano playing is not how you do it, but how it sounds. Work out your effects in any way you choose, provided that the resulting sound is musical and within the intention of the composer. Take, for instance, the First Prelude and Fugue in “The Well-Tempered Clavichord.” The Prelude sounds better with pedal; the Fugue sounds better without it. That is the only test of where to use pedal and where not to use it. The development of music is not merely a matter of inspiration and reverence and Zeitgeist (spirit of the times); it roots into the purely mechanical development of the instrument itself. With the heavier action and stronger tone of the modern piano, a stricter degree of sound control became imperative. Chopin’s broken chords spring as much from the

* The Sound type of the piano-like instruments of Bach’s time was midway between stopped and non-stopped sound on a modern piano. So, in a historical sense, we are equally justified in playing Bach’s music with or without the damper pedal.
Music and Culture

fact of his having a sonorous instrument at his disposal, as from his being a romantic Franco-Polish. The steel frame of the "new" piano necessitates more tension. There is a "stronger" action, a stronger bass, and a longer, more lasting tone. And this longer tone, precisely, makes necessary the important pedal control.

Often, the sustaining pedal and the una corda or soft (left) pedal may be used simultaneously, while at the same time the damper (right) pedal is used for legato effects. At such times, the pianist must accommodate himself to a left-foot posture by which he can put down the middle pedal with the toe of this foot at the same time that he controls the left pedal with the ball. The foot lies almost horizontally across the two pedals, with the heel facing left. It is not an inconstant position, but, like all new techniques, it requires practice.

Certainly, though, piano students will wish to hear about other problems than that of pedal use. I am often asked about the matter of "tone" and "touch." To my mind, these do not exist. What we call individual quality of tone is, in reality, individual quantity control. The piano is capable of an immense tonal variety, of loudness and softness. Each person who presses down the keys exerts his personal degree of tonal-strength variations, resulting, in the case of the pianist, in degrees of loudness and softness that are different from those produced by anyone else. Mr. A and Miss B may execute the same choral passage marked forte, but each will bring his own personal degree of forte into play while doing so. Thus, what we mistakenly call a personal touch or tone, is actually a difference in volume control. It is caused by differences in key pressures, and not by a mysterious matter of "personality." I am convinced that, if it were possible to find two pianists whose varying degrees of loudness and softness were always identical, no one could tell which one was playing without looking to make sure.

Control of volume, then, is what we loosely call "touch." Busoni (1856-1924), who had magnificent control, once told me that the charm of polyphonic playing on the piano lies, not in making loud-to-soft variations of volume within a given voice (treble, bass, and so on), but in varying the volume between the voices while maintaining the same tonal gradation in each voice throughout.

In playing his own arrangement of the Bach "Choral Preludes," he might begin with the tenor voice sounding louder than the alto, let us say, and keep that difference in gradation during the entire piece. The listener would hear a marked difference in volume, but it would be a difference between the voices;

An Earlier "God Bless America"

Enthusiasts familiar with the popular favor which has greeted Irving Berlin's "God Bless America" will be interested in the following national hymn of the same name, written by the Editor of Testa and first published in 1903, when he was a teacher in New York City.

The author and composer of this hymn, while a student, was one day seated upon the ancient ramparts of the great Festung on a high hill overlooking the university city of Würzburg in Bavaria. He was seized with an overwhelming homesickness for the land of his birth, which was also that of his ancestors for over two centuries. Despite the lure of Old World romance and history, he had never the call of the homeland been so strong as at that time.

To know what the spirit of freedom, independence, adventure, vigor, opportunity and humanity, which marks America, signifies, one must have become acquainted with this spirit and put it in contrast with the best that other lands offer.

The hymn was written complete with music in less than an hour. It was widely sung at the time of its publication. The words sound strangely prophetic in this day of dictatorships and unrest.

GOD BLESS AMERICA.

NATIONAL HYMN

Words and Music by James W. Paine (1844-1903)

Moderate

1. Amen, Lord, my land, my home, down to its holy ground, I bow ere I rise, I know by my duty, my hope, my love, it will forever be my home.

2. I move the land, I move the land, I move the land, I move the land, I move the land.

3. I move the land, I move the land, I move the land, I move the land, I move the land.

4. Great lover, of the land, my home, I bow ere I rise, I know by my duty, my hope, my love, it will forever be my home.

And may this be the end of all who are as we, and may we forever be the friends of God and the blessers of all men.

(Continued on Page 134)

* Especially recommended in the album "Music of the Orient," as well as "American.*
Several thousand young people, according to estimate, flock each year to New York City with hopes of learning to sing, of earning a livelihood through singing. Some of them have high hopes. They see themselves as Nelson Eddys and Lily Ponses, stars of screen, radio, opera and concert, with annual incomes running to six figures. Others will be satisfied with less. But all want a career, the opportunity to sing and to get paid for it. Out of these thousands, only several hundred make the grade: a satisfactory and self-sustaining career. Why?

The question was put to the directors of some of our larger music schools, and brought forth various answers. "The majority of those who come to the city," said one, "do not have the native endowment which is the necessary foundation on which to build: talent, temperament, musicianship. It is better that these be eliminated early, since they will be happier and find their talents better adapted to something else."

"Others," he went on, "have the native qualifications to build a satisfactory career, but they think only in terms of stardom and are content with nothing else."

In an effort to get the other side of the picture, to discover what the candidates for singing careers consider the greatest obstacles to their goal, I questioned several young singers, students and others. "There was Joe," said one. "He had a grand voice and wanted to sing in opera; he thought he could pay part of his way while studying. But one day he saw some figures published by the Metropolitan Opera Guild. These gave detailed estimates of what it cost to study for opera over a period of three years. 'It can be done,' said the report, 'on eight thousand dollars, but for nine thousand five hundred and fifty.' After that, Joe threw up his hands and quit. Where was he to get such money? When I last heard from him, he was working in a roadside service station."

"Try to get a manager," said another, "no matter how well you sing. You go to see the leading managers, and they all tell you to go out and get a name first and then they will be glad to take you on. Now I ask you."

Poverty no Handicap to Laholm

According to those who try for careers and have what it takes, the chief reasons so many drop out are lack of money for preparation and inability to find a manager when prepared. But need be handicaps? Lack of money did not prevent Eyvind Laholm from making the Metropolitan. Nor did lack of a manager deter Marie Houston from building a successful career. She promptly became her own manager. Let us glance first at Laholm's story.

He left home with one silver dollar in his pocket, given him by his mother. What other money came his way, he made himself. And yet he crashed the Metropolitan almost on his own.

There were eight in the Swedish family at the time they settled in Eau Claire, Wisconsin, when Eyvind was a boy. Shortly after this event the father died, leaving no money. Thinking Boulder, Colorado, would offer more opportunity for supporting her family, the mother gathered together her brood and household effects and moved there.

In the new locality Eyvind, now twelve, sold newspapers, shined shoes and did anything else he could find to do. Here the family got along on thirty dollars a month, sometimes having to scrimp through on two-fifty and three dollars a week. Here also Eyvind found his voice and began singing in the choir of the Swedish-Lutheran Church. Although the money he earned was sadly needed by the family, some of it went for a second-hand piano and music lessons. It was then that he decided to become a singer, and, despite the most harrowing hardships, he never lost sight of that goal.

Some years later he took to the road, partly from wanderlust, partly from necessity. When his mother bade him goodbye and God-speed, she gave him the silver dollar. For the next few years he roamed, picking up whatever work he could and sometimes singing for his supper.

One evening, weary and hungry, he was attracted by the savory smell issuing from a thicket near the railroad track. Following his nose, he found a band of hoboos cooking a purloined chicken. The men were suspicious of the stranger at first but admitted him to the feast after he had obliged with several songs. It was a strange audience that listened to him that evening under the trees, but none the less appreciative.

During this period he was nearly scalped to death, working as a plumber's assistant. He did duty as dishwasher, at anything that was offered and managed to earn a maximum of seventeen dollars a week.

Then he met Ed. the traveling evangelist who offered him twenty-one dollars a week to sing at his tent meetings. To Eyvind this was real money for doing what he most wanted to do. Eagerly he accepted and proved to be a good drawing card. At Rock Island, Illinois, he sang for one of the teachers at the Swedish college. The teacher praised his voice but said he badly needed study, and plenty of it. When Laholm confessed to a lack of funds, the teacher took him for nothing.

Came the first world war, enlistment in the Navy, his discharge, his failure to find a manager, and his consequent singing in night clubs, movies, churches. Then William S. Brady accepted him as a pupil, and by 1923 he was considered ready for opera.

Out of two hundred and thirty-five dollars, his total savings, he bought a third class passage for Europe and, shortly after his arrival, was lucky in getting an engagement at Essen. In the years that followed he sang in opera houses all over Europe and finally turned longing eyes toward his homeland. In 1937 he was delighted to sing a Wagner performance in Chicago, thinking there might be scouts in the audience who would spot him for the Metropolitan. However, no call came; so he returned to Europe, having in the meantime acquired a wife and daughter. Finally came a bid to sing a portion of "Tristan and Isolde" at Carnegie Hall with Kirsten Flagstad (flag-shtad). This performance proved to be the curtain ringer for the Metropolitan. It had taken him a number of years to make this citadel of his dreams, but if he had been discouraged by lack of money he might still be a plumber's assistant.

Marie Houston her own Impresario

Marie Houston studied piano and accompanying at the Cincinnati College of Music, and later came to New York to study voice with Frank LaForge. She wanted to be a concert singer, but managers gave her the old story about the necessity of having a name. One day, in talking it over with an accompanist friend, the two of them decided on a plan: they would work together on a fifty-fifty basis, be her own manager, booker, press agent, advertising agent and what not. They immediately prepared a folder containing pictures and a list of the attractions they had to offer: music programs in costume. On a borrowed typewriter, they wrote letters to managers of summer (Continued on Page 122)

Music and Culture

Singing Success without Money or Manager

By Doron K. Antrim
Music and Culture

Perhaps it was the name that first aroused Brahms' interest in the restaurant to which he was to become a daily visitor. The signboard with the Red Hedgehog, dating from the sixteenth century, must have seemed familiar and congenial, for he knew that he himself, in his intercourse with the outside world, only too often behaved rather like that prickly animal. It must have been this feeling that once prompted Brahms to invite a lady to spend an hour with the "Two Pricklies" and, when far from Vienna, to have "sighs of longing for his prickly pet."

Wherein lay the charm of this restaurant that, even when in his favorite summer resort, Ischl (eel-shel), Brahms thought of it? It was by no means luxurious. And Brahms never entered the back room, which was usually frequented by officers and high officials. His place was reserved in the simple Extrastimmer (Extra-tzim-mer—Extra room), a dark, smoke-laden room with an arched ceiling. But simple restaurants were no rarity. That Brahms preferred his Hedgehog to all others and, in his later years, visited it regularly was due to the fact that its cellar was supremely impregnated with music. Both Beethoven and Schubert had enjoyed taking their meals in this restaurant. And since, in 1830, the Gesellschaft der Musikfreunde (Geh-self-shaft daier Moo-sick-friend) had erected its first large building, with concert hall and conservatoire, in its neighborhood (later, 1870, moved to other quarters), the restaurant had developed into the natural meeting place of concert-goers and teachers and pupils of the institute. Thus it happened, as Brahms said, that "one was always likely to meet a few nice people there with whom to exchange an intelligent word."

Brahms' Friendship for Dvořák

All Brahms' friends knew of his weakness for "Prickly", and strangers from abroad who wanted to meet the master always sought him out in this restaurant. Of all the visitors to Vienna it was Anton Dvořák (dvo-rash) whom Brahms liked best to have at his table. Since the time when, as a member of the commission for awarding state scholarships, Brahms had come across a work of the Czech musician, then absolutely unknown, he was convinced of Dvořák's genius and helped him in every possible way. It was Brahms who found a publisher for Dvořák; Brahms who persuaded renowned musicians to perform his works. And of still greater significance is the fact that, when the publisher Simrock complained of Dvořák's costly corrections, Brahms declared that he would do this tedious work himself—probably a unique case in the history of great composers.

In the evening the Red Hedgehog was sometimes visited by another composer friend of Brahms: Johann Strauss. Although artistically so very different, these two masters deeply admired each other. It was no mere chance that the premiere of Strauss' operetta, "Die Göttin der Vernunft" ("The Goddess of Reason"), was the last public performance the master ever attended. The Waltz King, on the other hand, attached so much importance to Brahms' society that on one occasion, Strauss had his mortal fear of mountain climbing to visit his friend. Led by two musicians, he ventured blindfold up to Brahms' residence at Lichtenenthal, a small village high above old Baden-Baden.

But Brahms was not on such friendly terms with all contemporary composers. Another visitor to be seen at the Red Hedgehog was Anton Bruckner (brook-nair), presiding over a circle of young pupils and admirers. No understanding seemed possible between these two composers, and, unfortunately, the adherents of both sides did their utmost to intensify the strained relations. For Bruckner's cause was principally supported by the Richard Wagner Society in Vienna, whose members identified Brahms with his friend, Hanslick, the notorious enemy of Wagner and his art. Nevertheless, well-intentioned mutual friends tried to bring about a meeting, and the cosy atmosphere of the Red Hedgehog seemed well adapted to such an experiment.

In October, 1889, the meeting took place. It started rather unpromisingly. Stiff and silent, the two camps confronted each other. Finally Brahms took the bill of fare. His face cleared, and he said with delight: "Oh, dumplings with smoked meat! That's my favorite dish." Immediately Bruckner exclaimed: "I say, Doctor Brahms, dumplings and smoked meat! That's where we two agree." Everybody was taken aback, then roars of laughter rang out, and for the moment the clouds seemed to disperse. But such friendly feelings were possible only in the Red Hedgehog's congenial atmosphere. Outside its four walls they soon came to an end.

Anton Door a Good Companion

Among the teachers of the Vienna Conservatoire who came regularly to the Red Hedgehog were such old friends of Brahms as the pianist Anton Door (door). It was at a Joachim (yo-ah-khim) recital in Germany that Door first met Brahms, then in his twenties. While Door was waiting for the violinst in the artist's room, a slender, fair youth walked restlessly to and fro, blowing cigarette smoke into the air and not condescending to glance at the intruder. This was Johannes Brahms who at times displayed the most unfriendly manner. Door, however, soon forgave him when he really got to know the composer. In Vienna they often met, especially for Sunday rambles through Wienerwald. Two qualities made Door an ideal companion for Brahms; he walked fast and could be trusted to hold his tongue.

Another guest at the Red Hedgehog, whenever he came to Vienna, was Hans von Bülow, the famous conductor, a fervent admirer of Brahms. There was the greatest dissimilarity in behavior between those two artists, and the reserved Brahms was not over-pleased by Von Bülow's enthusiastic addresses to his concert audiences throughout his musical career with only the composer known, however, how to discriminate between Von Bülow's sometimes eccentric manners and his true self. The admittance that he sent him a new Beethoven portrait by the Viennese artist, Ludwig Michael (Liche-na-kle), and remarked: "It is (Continued on Page 104)
The Language of the Composer

An Interview with

Béla Bartók

Eminent Hungarian Composer

Secured Expressly for The Etude

By FRIEDE F. ROTHIE

FEBRUARY, 1941

Music and Culture

When Béla Bartók set out about 1895 to gather and study the folk tunes and sources of his country’s music, he was a young composer of twenty-three, under the influence of Brahms, Wagner and Debussy (dá-bú’-sé). Hungary was then almost without a national art music, save for the rhapsodic productions of Liszt. In a short time Bartók realized his true direction, and this contact with the basic musical elements of his racial heritage released the spiritual springs of his subconscious gropings. Hungary likewise began to figure in international music in the early twenties—with Bartók, Kodaly (kó-dá’l-e) and to a lesser extent, Dohnanyi (dóh-nán’-yé). When one heard the name Bartók, one immediately associated him with Hungarian music. This is not in its narrow sense, which would also label Beethoven as German composer, but in the wider understanding of a particular character and culture.

The question was therefore posed whether the following of similar paths would lead the American composer to equally fruitful results.

“It is not quite so simple as that,” said Bartók, whose small and fragile figure would belie the tremendous creative and research activity crowded into his fifty-nine years.

“The most important thing for the composer is to grasp the spirit of that music, to incorporate it with his entire output, allowing it to penetrate his whole being and outlook.

“The musical language of a composer must be as natural to him as his native tongue. The musical education in countries of younger cultures, however, works completely against this. What is a natural enough phenomenon, the use of older and established but nevertheless foreign material for teaching, creates the real difficulty in the development of an intrinsically native style and expression.

“Hungary, for example, did not have a real national art music until recently. This could not be otherwise, since she was occupied for more than three hundred years by foreign peoples—first by the Turks, and then by the Austrians. Political instability and cultural upheaval do not make the best soil for artistic expression. And Hungary this became possible only at the beginning of the last century. We might say that Hungarian music began with Liszt. His life, however, was less favorable to a real national expression; he did not even speak Hungarian.

“This same trend, the desire to create a national art, is operating in the smallest countries to-day. Or one should say ‘was’, since the war will retard all such efforts for a long time. Considering that there are so many small countries, and so few outstanding composers—there are only about ten or fifteen in one century—there is a quite considerable group for them all to crop forth with great national music. Yet, in the end, it is always the composer with strength, purpose and individuality who puts his country on the map, and not the other way around. It is not enough to have the will to do so; one must also be capable.

“In the United States, the effort to give expression to a national character and feeling is more difficult. The mixture of different traditions tends to confuse the composer as to his actual heritage. One can never be sure that it could be possible for a country to evolve a style of her own without a folk basis. If four or five American composers could emerge, who showed common features not found everywhere, and who might form the basis for a national music.”

Béla Bartók’s work as a researcher, musicologist, collector of folk songs and writer on music, both on contemporary issues as well as presentations of his findings, is absolutely unique in the musical history of a composer’s career. The Brazilian Villa-Lobos is the other composer whose similar researches into indigenous sources of his country’s music, but without the same examination and analysis of Bartók’s insights into the life of folk manifestations.

His book, “The Hungarian Folk Song”, a brilliant achievement in its own right, both for the minute investigation which went into it and the scholarly deductions which resulted, is the one best known in this country. But this is only a small part of what Bartók has accomplished in the field of folk research. Collecting the folk songs of his own country led him naturally into the neighboring regions of Slovakia and Romania, and subsequently into Arabia and Turkey.

If these extensive researches were mere collections, the contribution would be considerable in itself. They, however, comprise so much material and information of an ethnological and linguistic nature as to constitute major scientific findings. As far as the work on Hungarian folk music is concerned, some of Bartók’s literary works, published and translated into several languages, include: “The Instruments of the Hungarian People”, “Instrumental Folk Music in Hungary”, “The Musical Dialect of the Rumanians from Hunyad County”, “Primitive Folk Instruments in Hungary”, “The Folk Music of the Arabian from Biskra and Vici”, “The Relation of Folk Song to the Development of Art Music of our Time” and “The National Temperament in Music.”

Bartók’s activities in folk research have not been ceased, in spite of his own enormous creative output and his work as a concert pianist, teacher and lecturer. His latest collection, still awaiting a platonian publisher, comprises a vast amount of material bearing directly upon his previous findings. This is the “Folk Music of Turkey.”

“I was the first to collect the folk tunes of Rumania—more than three thousand of them,” said Bartók. “Since then, younger men have followed me, I am happy to say. Yes, it is true that the Rumanian and Hungarian folk songs and Rumania has much in common. But in spite of the influences that these countries exercised upon one another, each has an individual character. The relationship is also of such a nature that one can tell what is intrinsic to a region, and what was superimposed. This is what led me to study Turkish folk music, since a certain Turkish character in the folk idioms of these territories always remained unexplained.

“IT has long been known that Finno-Ugrian and Turkish connections exist. Finno-Ugrian is the name given to a purely linguistic grouping, taking in the peoples as far north as the Finnish, as far south as the Hungarians and even as far northeast as Russia and Siberia. History records that in the ninth century, of the eight tribes that settled in Hungary, seven were Hungarian and one Turkish, and that the Hungarian tribes themselves were considerably sprinkled with Turks. In the tenth century the language of the Hungarian court was Turkish. Although Hungary was ruled by the Turks in the sixteenth and seventeenth centuries for a period of one hundred and fifty years, the influence which they exerted was never again so intense. Then one must remember also that the Bulgarians lying to our south were originally Turkish people.

“I first traced Finno-Ugrian-Turkish resemblance to the people of the Volga region, and from there, finally to Turkey. There I found overwhelming ties and... (Continued on Page 130)
Music in the Home

Musical Films and Their Makers
By Donald Martin

This being the season of winter dol- drums for new picture releases, this Department seize an opportunity of offering a few object lessons in the elements of success, chosen from the careers of stars behind the scenes of musical productions, as well as those who are seen and heard. One of the most interesting musical personalities to have helped write the Hollywood history of sound films is Deanna Durbin, whose ninth starring production, “Love at Last” (Universal), is to be released early in 1941. Numbering her public in tens of millions, Miss Durbin seems to have found the answer to the problem of offering up-to-date entertainment that serves the interests of good music at the same time. Miss Durbin has never assumed that “pleasing the public” meant playing down; her musical selections have always been worthy. In her newest film, the young star is supported by the most impressive dramatic cast ever to have been assembled for her. The featured players are headed by Franchot Tone, Robert Benchley, Robert Stack, Walter Brennan, Helen Broderick, Anne Gwynne, and Anna Q. Nilsson. Following the formula for all Durbin pictures to date, none of these is a singer.

Deanna Grows Up

So rapid has been the rise of Deanna Durbin in the cinema-music world that many of her admirers find it hard to realize that the child star has grown up. It came as a minor shock to some, agreeable but abrupt, to learn from the daily news columns that the clever youngster of “Three Smart Girls” (her four-year-old film debut) celebrated her nineteenth birthday recently by announcing her engagement to Vaughn Paul, a fellow worker at the Universal studio. Miss Durbin’s advance toward maturity has not been such a surprise to the musically aware among her public. They have noted it more gradually in the increasing vocal breadth and emotional content of her singing. When Deanna was signed for films, everyone assumed that she was cultivated and mature for her age. She proved this assumption mistaken, for she had been brought up in a musical environment. When, at the age of thirteen, she was placed under the musical care of Andres de Segurola, former baritone of the Metropolitan Opera Company, Miss Durbin was impressed by the development of the then little-known young star, and she realized that genuine star quality is not automatic.

To fortify these natural endowments by artistic discipline, De Segurola placed Deanna under strict musical routine. Four of her daily eight hours of work were devoted to vocal care, leaving the other four for school work, lesson preparation, dramatic work, and rehearsing. The Durbin home was moved to a quiet suburb of the city, to avoid non-musical distractions, and a sound proofed room was installed to afford the least noise and self-conscious practice conditions. A careful diet was planned by Universal’s medical staff; all trivial music was eliminated from Deanna’s repertoire, and Charles Previn, Universal’s music director, undertook personally to supervise the young star’s sound-recording technique, so that the best possible recording might be had from her developing breadth of tone.

Recording her songs under Previn’s supervision has always been one of Miss Durbin’s favorite film exercises. Her singing rehearsals are hard work for her; she feels immense responsibility for these assignments and takes it all very seriously. Acting has been a gradually acquired art. But the song recordings themselves, when rehearsals are done, remain a source of pleasure. She invariably selects Saturdays for recording, since that day is free from the interruptions of school and dramatic work. For the sound recordings, the young star is not hampered by costumes or make-up. She works in sports clothes and sweaters. She stands in a small booth, out of sight of the orchestra. One microphone is before her; the others are over the orchestra, with Previn in direct charge. The recording is begun, according to the top form of the last rehearsal. Even so, repetitions are often necessary—occasionally as many as a dozen—until a satisfactory public rendition is attained.

Miss Durbin has recorded four songs for her forthcoming film; “Love at Last,” by Jacques Press and Eddie Cherkose; Perhaps, by Aldo Franchetti and Andres de Segurola; “Beneath the Lights of Home,” by Walter Jurmann and Bernie Grossman; and “Stephan Foster’s beloved Old Folks at Home.”

Musical Directors of Movie Fame

The head of the music department at Metro-Goldwyn-Mayer (whence issue the Nelly Eddy-Jeanette MacDonald films) is Nathaniel W. Finslon. Before assuming executive duties, Mr. Finslon distinguished himself as violinist, conductor, and composer. He was born in New York, and managed to combine a career as child prodigy on the violin with a college education at the College of the City of New York. He continued his musical studies in piano, harmony, composition, and orchestration, and joined the Russian Symphony Orchestra in New York. Later, he joined the New York Philharmonic-Symphony and the Boston Opera Orchestra, until such time as he gave up organization work to become conductor and musical director of the Radio Theater. After leaving the orchestra in the Capitol Theatre, he went to Chicago, where he achieved outstanding success in presenting tabloid versions of grand opera, as the stage shows in conjunction with silent motion pictures. After five years of this work, Finslon entered the motion picture field, serving as head of the Paramount Studios in Hollywood. From there he went to Metro-Goldwyn-Mayer. A record such as Mr. Finslon’s demonstrates graphically what is required for motion picture musical success.

Another striking example is furnished by the Alexander Korngold productions, which are at this time providing the musical background for “Lady Hamilton,” which will star Vivien Leigh (“Scarlett O’Hara”) and Laurence Olivier.

He spent the first eighteen years of his life in his native city, attending public schools there, but concentrating his best energies on music. He made his first public appearance in the performance of Liszt’s “Carmen,” age eight. After his last year, he was to his music, and remained so, until his last year, studying composition and music. The last five years were spent absorbing the musical advantages of the French of expression which held his chief interest at the time, and went to London in 1935 to compose for Rossa’s work, and produced it. The Massine Ballet company accepted that the young composer was immediately offered success—a capital one, and his record is justly famous.

“Life’s a bowl of cherries,” Mr. Rossa, who has come to England to make pictures, heard his melody and (Continued on Page 130)
ARTURO TOSCANINI IS SCHEDULED to
do his own with the light classics, has a new
weekly series called "The Pause that Refreshes
on the Air" (Sundays, 4:30 to 5 P.M., EST—
Columbia Broadcasting System). Albert Spalding,
the distinguished American violinist, is a
regularly featured soloist on this program,
which also presents weekly other famous celeb-
rities co-starring with Mr. Spalding. John Allen
Wolff announces the series; and George Zachary,
who has been responsible for so many fine mu-
cical shows over the Columbia network, is its pro-
ducer.

Replacing the Chi-
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casts, which we
heard the latter part of
last year via the Mu-
tual network on
Monday nights from
11:15 to 11:45 P.M.,
EST, comes a new
weekly musical series
with Henry Weber and
his orchestra
called "Chicagoland
Concert Hour." This
shows stress light
classical numbers of
popular appeal, and
each broadcast
presents a featured soloist.

"The Telephone
Hour" - featuring
James Melton, tenor,
and Frances White,
soprano—is still one
of the leading musical
features of Monday evenings (8 to 8:30
P.M., EST—NBC-Red
network). Those who
delight in the fine
singing of Mr. Melton and Miss White will be
interested in their selections scheduled for
the four Mondays of this month. On the third, Mr.
Melton is scheduled to sing the Negro Spiritual,
Water Boy, and also Bizet's Agnus Dei. Miss
White is scheduled to sing Ah! Jours' èlaissez
all' anima from Verdi's "La Traviata," and together
they will be heard in the first act duet from
Massenet's "Manon." On the tenth, Melton is
to sing "M'apparir il core di Florio" from Rossini's
Martha," and Miss White, Chanson Indoule by
Rimsky-Korsakov. Together they will be heard in
duet from Johann Strauss' "Die Fledermaus.
On the seventeenth, Melton is to sing Then
You'll Remember Me from Scott's "The Bohem-
ian Girl" and Recondita armonia from Puccini's
"La Tosca," while Miss White is to sing a vocal
arrangement of Johann Strauss' Vienna Life.
In duet, they will be heard in an arrangement
of his own with the light classics, has a new
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arrangement of Johann Strauss' Vienna Life.
In duet, they will be heard in an arrangement

with chorus of the Largo from Dvořák's "Sym-
phony from the New World." On the twenty-
fourth, Melton is to sing Gershwin's Porgy and
Bess, Miss White, the Bach-Gounod Ave
Maria, while together they will do the Brindisi
from Verdi's "La Traviata." Selections for the
orchestra and chorus will intersperse the solos of
the two singers.

Most of us are familiar with Uncle Don's Chil-
dren's Program heard weekly days from 6 to 6:15
P.M., EST—Mutual network. But do you know
anything about Uncle Don, himself? Re-
cently he celebrated his fifteenth year on the
air. Uncle Don's name is Donald Carney. Origi-
nally in vaudeville, he tells a story of how he
found himself badly in need of a little philoso-
phy one Christmas. That was back in 1925.
Vaudeville was then on its way out, and Carney
was out of a job. As he stood outside the Palace
Theatre in New York, that day, he won-
dered rather desperately what he was
going to do. Suddenly
he thought of an old
radio show heard on
the head of radio sta-
tion WMCA in New York.
Radio at that time
was just emerging from
its swaddling clothes, and it seems Fiamm had an open-
air studio where anyone could sing and
play the piano. Versat-
ile Don Carney was
fortuitously able to
fill the bill.

Two years later, he
was the sales man-
ger of WOR, the
Mutual's New York sta-
tion. It was just
five-thirty in the
afternoon when he
walked into that of-
fice. "Can you put on
a half hour children's
act at six o'clock?" the
sales manager
promptly asked him.
Carney caught his
breath and, following directions, locked himself
in one of the offices. There he chewed his pencil
for a few minutes, then threw it away and sat
down at the piano. In a short time he had com-
posed an opening and a closing ditty and was
ready for the audience. The program was for a
toy dog manufacturer, in a rush to go on the
air with a children's program. Carney clicked
immediately. Since that time, he has been on
the airways, and two separate generations of
children have clustered around the family
radio to hear him. Students of psychology and edu-
cation have tried to isolate and label Uncle Don's
magic with the kiddies—why he is so successful
in getting them to eat foods and in improving
their behavior habits. Although Uncle Don's
program is aimed exclusively at children, he also
has a large audience of adult listeners.

The viola is all too seldom heard as a solo
instrument; yet it is one of the most interesting
of the strings. That is why the Mutual network
"Sonata Recital," heard Sundays 11:30 to 12
noon, EST, is a particularly warm white feature.
Milton Katims, violist. (Continued on Page 134)
New Discs with Distinctive Charm
By Peter Hugh Reed

Jan Sibelius reached his seventy-fifth birthday on December 8th. To celebrate this event, "For Finland, Inc." sponsored a nationwide Festival in this country, the following week. This is one of many indications that no contemporary composer seems to rank more highly with the musical public than Sibelius. Reluctant as he is to talk about himself and his work, Sibelius seems completely satisfied to realize that his music is being played and enjoyed. No doubt he would tell you that he is content to be accessible in his music. However, his greatest scores are not yet fully understood by the general public, although the phonograph has aided greatly in making his music available. Those who have grown to know and appreciate the greater Sibelius of the fourth, fifth, and seventh symphonies, of Tapiola, and the violin "Concerto in D minor, Op. 47", have undoubtedly done so through the notable recordings of Sir Thomas Beecham, Serge Koussevitzky, and, in the case of the concerto, Heifetz and Beecham.

In honoring the recent Sibelius Festival, the record companies brought out several recordings of his more obvious works. A new recording of the "Symphony No. 2 in D major" played by the Philharmonic-Symphony Orchestra of New York, under the direction of John Barbirolli (Columbia Set M-423), however, was a needless duplication, since the performance lacks the dramatic breadth and artistic dignity of the Koussevitzky version (Victor album M-272) and is not tonally so distinguished as a recording.

Of more interest is the "Incidental Music to Belshazzar's Feast, Op. 51" (Victor album M-715), which Sibelius wrote about 1905 for a play by his friend Hjalmar Procopé. This is the only music in which the composer resorted to the deliberate use of Oriental effects. Grieg and Respighi—though Ivanov (ep-pō-lī-tō-lī-vā-nō) are not far removed from the opening oriental procession and the final Khadra's dance, but the two middle sections are more personal and poetically impressive. Anyone else might have written this music; says Cecil Gray, but not so well. Played by the London Symphony Orchestra, under the expert direction of the late Robert Kajanus, this music will undoubtedly please a large group of the composer's admirers.

The Romance in C major (Victor disc 13499), played by Boulé and the British Broadcasting Corporation Symphony Orchestra, is not far removed from the composer's Valse Triste. It is frankly romantic and sentimental, yet not without lyric charm. Boulé gives it a warm-hued performance, one that displays the string quality of the famous British orchestra to perfection. Jussi Björling, singing two of Sibelius' most popular songs, Black Rose, Op. 36, No. 1 and Saf, Saf, Susa, Op. 36, No. 4 (Victor disc 4331), the latter a song that Marian Anderson has also done, makes a welcome contribution to Sibelius records. The admirable vitality of the tenor's singing is shown in Saf, Saf, Susa, where in the middle section his interpretation is more effective than is Miss Anderson's.

One of the most beautiful early nineteenth century orchestral works on records is contributed by Arthur Fiedler's Sinfonietta (Victor disc 13446). It is a "Christmas Symphony" by Gaetano Maria Schiaasi, an Italian composer of whom little is known. The music is truly heart-warming in its patriotic sincerity, and Fiedler gives it a fine performance. It belongs next to Correll's lovely "Christmas Night Concerto", which was also written to celebrate the Nativity.

Like Toscanini, Sir Thomas Beecham has a way of reviving familiar music. Thus in his performance of Grieg's Peer Gynt Suite, No. 1 (Columbia Set X-138), we find this conductor's interpretation of such old favorites as Anitra's Dance, and In the Hall of the Mountain King assuming new freshness. His recording of this suite, to use a much abused adjective, the truly definitive one.

Stokowski Plays Dukas

Leopold Stokowski, conducting the Philadelphia Orchestra, turns in a dynamically sonorous performance of Dukas! The Sorcerer's Apprentice, with a bit of Stokowski-arranged Rimsky-Korsakov (Prelude to Act 3 of Ivan, the Terrible) thrown in for good measure (Victor Album M-717). Curiously, Stokowski is somewhat deliberate in his handling of the volatile Dukas tempo, and not by any means so imaginative as Gaubert in his recordings; but from the reproductive standpoint Stokowski has been better treated. This is the same recording that Stokowski uses in his score for Disney's much disputed picture, "Fantasia."

Howard Barlow and the Columbia Broadcasting Symphony Orchestra play three excerpts from Humperdinck's ever popular Hänsel and Gretel in the "Hänsel and Gretel Suite" (Columbia Set M-424). These selections are the Overture, the Dream Pantomime, and The Waltz. In view of the fact that Boulé and the British Broadcasting Corporation Symphony have already made admirable recordings of the first two selections, it seems a pity that Barlow did not see fit to arrange a different suite from this popular opera, for The Waltz offers little reason to duplicate the rest of the music.

Rossini had a flair for sprightly tunes; which is apparent in the recording of the Ballet Music from his opera "William Tell" (Victor disc 26743/44). Constant Lambert gives this music a zestful performance, and those who know and admire Rossini will find these discs worth acquiring. Some of the tunes were used by Respighi in his Romanza (Columbia Set X-557), which Beecham so adroitly conducts.

The Rachmaninoff concerto, which the Philadelphia Orchestra sponsored in 1939, has borne splendid fruit. Hard on the heels of the recording of the composer's "Third Symphony" comes Op. 39 (Victor album M-710), and perhaps by the time these words are read a recording of his solos also will have been made available. This recording is in existence. The balance between the solo instrument and the orchestral choral is as close to perfection as is possible at this time. There is striking evidence in these new Rachmaninoff recordings that careful preparation was had to accomplish exactly what the composer wanted. An earlier set of this concerto, played by Horowitz, was distinguished for the virtuosity of the soloist. Perhaps the new set does not entirely do the memory of the older one, but its more modern recording gives it precedence.

Edward Kienzl, the young Hungarian-American pianist, is favorably heard in a fine recording of the Schubert-Liszt "Fantastic" (Columbia Set M-428), accompanied by a French orchestra, under the direction of Samuel Meyerowitz. Particularly gratifying is the rhythmic fluency and (Continued on Page 192)
The Etude Music Lover's Bookshelf

A New Psychology of Music

We have been looking over some of the earlier works upon musical psychology that we once studied, with great curiosity and enthusiasm. They are based largely upon the old-fashioned metaphysics, which in itself derived from tacit guesses about mental behavior. Quite remote is the modern biological psychology evolved in the clinic which deals with the scientific observation of the reactions of organisms to their environment.

Dr. Max Schoen (Shane), Professor and Head of the Department of Psychology and Education, of the Carnegie Institute of Technology, of Pittsburgh, Pennsylvania, is the author of the latest work upon musical psychology which is very valuable because musical scientific data and types of musical experience have accumulated so that it is possible to write a real review of the performances of the human brain in its relation to music.

The first chapter deals with the psychology of tone, the second with tones in successive combination (melody) and the third with tones in simultaneous combination (harmony). With this necessary foundation the author passes successively to "Musical Effects: Ideational"; "Musical Effects: Affective"; "Types of Musical Experience"; and "The Aesthetic Experience in Music." The second part of the book is devoted to "The Psychology of Musical Aptitudes," and includes valuable comments upon "Tests of Musicality and Talent"; and "The Psychology of Artistic Singing," which quotes many famous singers. It is a significant contribution to vocal study. Teachers will also find the "Growth of Musical Powers" very helpful in the understanding of pedagogical problems with little children. In the bibliography, Dr. Schoen lists one hundred and twenty-three works which he has consulted and gives in addition a bibliography of two hundred and sixty-four references for further study.

Professor Schoen's book is one of the most valuable additions to musical pedagogical literature in recent years.

"The Psychology of Music"
By: Max Schoen
Pages: 351
Price: $3.25
Publisher: The Ronald Press Company

Great Masters as Critics

Schumann, Wagner and Berlioz were not the only masters who took it upon themselves to express themselves about their own music and that of others. Many of Schumann's most valuable years were given over in part to work as a critic and as the editor of the "Neue Zeitschrift for Musik," and Wagner was known to have been the inspiring force behind the "Musikalisches Wochenblatt." As the writer of this review, despite the fact that he has no German blood, was for some time on the staff of both these papers, he has read with great interest the newly compiled volume, "The Critical Composer," which has been assembled and edited from the works of Gounod, Berlioz, Schumann, Wagner, Tschaikowsky, Hugo Wolf, Gluck, Liszt, Mendelssohn and Debussy. Surely if anyone had a right to write upon music and to peer behind the musical bars into the technic and emotional inspiration of their contemporaries, these men were entitled to that privilege. Thus, when Gounod writes upon Palestrina, Wagner writes upon Beethoven, Berlioz writes upon Bach, and Liszt writes upon Chopin, we are bound to meet many illuminating ideas.

This does not mean, however, that the criticism of a master may be the most understanding or the most constructive. The element of personal jealousy, after the manner of the popular cliché, too often "raises its ugly head." Very few composers would choose their contemporary musical gifts and training. Thus it often happens that musicians with comparatively restricted training make excellent critics as far as the general public is concerned because they are incapable of writing very far above the heads of the masses.

The worst of all critics, the pusillanimous individual who, knowing very little indeed about music, assumes that he knows a great deal. He usually has very little difficulty in expositing his ignorance. Generally speaking, the level of music criticism in America has gone up in a very encouraging manner, but we still see some musical criticisms which have all the musical authority which we might expect from a chiropractist or veterinarian.

Whether you expect to do any musical criticism or not, you will find Mr. Kolodin's book very interesting and especially valuable to those who expect to find new ideas in interpretation. "The Critical Composer"
Edited by: Irving Kolodin
Pages: (4¼ x 7¼) 275
Price: $2.00

The Saga of the American Symphony Orchestra

There are sixteen major symphony orchestras in America. Of how many minor symphony orchestras there may be, the writer has no idea; but in this category there would have to be included many astonishingly fine organizations.

The writer recently conducted a high school symphony orchestra of one hundred ten players, which, in precision, flexibility, intonation and interpretation would have amazed Haydn, Mozart or Beethoven. With its finer instruments, and a more advanced technic of the members, those old masters probably never heard such an orchestra.

So great is the interest in symphonic playing in America that Margaret Grant and Herman S. Hettinger have written a three hundred twenty-six page book upon the subject; and it is the one book that has yet appeared that covers that phase of the subject which is of greatest concern to those who desire to promote a new symphony orchestra. The enormous amount of data collected was made possible by the Carnegie Corporation of New York. The survey was supervised by numerous educational and social bodies.

Music in the Home

Hector Berlioz

FEBRUARY, 1941
**Music and Study**

The first great difficulty in organizing a great orchestra is financial. Because of this, the authors segregate the major orchestras thus: Class I, Budgets $600,000 and over—New York Philharmonic-Symphony Orchestra (1842); Boston Symphony Orchestra (1881); Philadelphia Orchestra (1909). The annual cost of the personnel and the conductor in a major class I orchestra is averaged at $42,750. The total income from concert admissions, program advertising, radio, and other sources, is averaged at $560,268.

Class II, Budgets $200,000 to $600,000—Chicago Symphony Orchestra (1891); Cincinnati Symphony Orchestra (1886); Cleveland Symphony Orchestra (1891); Detroit Symphony Orchestra (1919); Los Angeles Symphony Orchestra (1897); Minneapolis Symphony Orchestra (1903); St. Louis Symphony Orchestra (1880); San Francisco Symphony Orchestra (1909).

Class III, Budgets $100,000 to $200,000—Indianapolis Symphony Orchestra (1929); Kansas City Symphony Orchestra (1893); National Symphony Orchestra, Washington, D. C. (1911); Pittsburgh Symphony Orchestra (1929); Rochester Symphony Orchestra (1929).

Please notice that in this list no mention is made of the orchestra which probably has the largest budget in history—the National Broadcasting Company Orchestra of New York; but that is conducted by a major class I orchestra supported directly by the public.

The authors of the new book, "America's Symphony Orchestras and How They Are Supported," class the secondary orchestras thus: Class IV, Budgets $50,000 to $100,000—Buffalo, Grand Rapids, Harrisburg, Houston, New Orleans, Wheeling.

Class V, Budgets $100,000 to $50,000 (chiefly semi-professional)—Albany, Charlotte, Fall River, Little Rock, Spokane and Vermont Symphony Orchestra.

Class VI, Budgets less than $100,000 (largely amateur)—Crawfordsville, Indiana; Roxborough, Pennsylvania; Terra Haute, Indiana; and Walla Walla, Washington.

It is estimated that the symphony orchestras heard in concerts and over the air reach from nine to fifteen million auditors. Dr. Joseph E. Maddy, president of the National Music Camp, estimates that there are thirty thousand amateur orchestra students in schools and conservatories throughout the country. The orchestras of the Curtis Institute, the Juilliard School of Music, and the Eastman School of Music, as well as many of the symphony orchestras of the radio and the moving picture theaters, are so fine that the best European critics would easily be vanquished by their excellence.

The writers of this remarkable book reveal that four-fifths (80%) of all of our present orchestras have been developed since the close of the World War. Probably no country in the history of music has had a comparable advance. The greatest increase, strange to say, was during the years of the depression. Our people evidently realized that nothing can equal music as a stimulation and inspiration during times of great stress.

The first chapter deals with the "Rise of American orchestras." The second traces the forces underlying the amazing recent expansion. The third presents the secrets of raising funds for orchestras. The fourth is about the difficult personnel problems of the orchestras. The fifth is concerned with orchestra management and operation. These are followed by VI, "Regular Subscription Concerts"; VII, "Concerts for Varied Audiences"; VIII, "Government Support for Symphony Orchestras"; IX, "Increasing the Operating Income"; X, "Meeting the Operating Deficits"; XI, "The Future of America's Symphony Orchestras."

Although the incessant change of conditions may in time make certain information in this unusual book obsolete, it will remain for years a comprehensive and valuable guide for all of the thousands of people who are directly interested in orchestras and their promotion. "America's Symphony Orchestras and How They Are Supported."

Authors: Margaret Grant and Herman S. Hettinger

Pages: 326

Price: $3.00

Publishers: W. W. Norton & Company, Inc.

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**The Musical Ear**

By Gladys Hutchinson

To train the ear to "listen" has become such an important part of music study that even the public schools in some of the most progressive cities and towns have included "ear training" in connection with the regular public school music. In days gone by it was believed that a chosen few were endowed with "absolute pitch," and so they were, and so they always will be, but no one believed or even tried to learn if "absolute pitch" could be developed, until fairly recent years. Absolute pitch means perfect tone memory, and a child with an average faculty of memory may develop "absolute pitch."

There are any number of excellent ear-training books on the market, but if any of our readers have not yet had ear training, they may start out with a few fundamentals, as outlined below.

The very first step in this direction is to get some member of your family or a friend to play single tones in diatonic progression, preferably on the piano, and at first you will simply state whether the progression is up or down or the same. For example:

Ex. 1

```
| C | D | E | F | G | A | B |
```

Now our ear-training work is getting a little more involved. Fourths are considerably more difficult to hear, but with practice they will be come as easy as seconds and thirds. Recite fourths up and down from any given tone: C, F, B, E, A, D, G, C, G, A, B, E, F, C. Now you will have skips of seconds, thirds and fourths in the next exercise:

```
| C | D | D | F | G | A | B |
```

Intervals played together should be taken up next. Play the following intervals and name them, prime, second, third, fourth, fifth, sixth, seventh, eighth:

```
| C | D | D | D | F | G | A | B |
```

The following exercises will be a test on intervals.

```
| C | D | D | D | F | G | A | B |
```

If you have difficulty, sing the intervening degrees to determine the size of the interval.

This, of course, is just a brief outline of what ear training is all about, in case you do not know, but it is enough to make you want to know more about it, and any reliable publishing house can advise you on material to be used for this purpose.

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**A Lure for the Musical Child**

"I remember reading some years ago of two partners, one specializing in aural training and the other a piano teacher, who got together and formed two little classes, chiefly from the latter's pupils. A modest demonstration to parents, for which some rather more advanced children were brought in, produced a small flock of new pupils, so that further classes could be formed, from children of the earliest school age. I have sometimes seen the pleasure of those taking part in the demonstration, the parents importuned that they may be able to participate also, and so many pupils for private piano lessons. I think anyone who has watched the best sort of class, with rhythmic work, will have felt how much the child would enjoy his opportunity, as a child, of joining in such work. This is another proof that children do not want to be lazy; they want to please and profit by the work solidly, in the Music Teacher, London.

"My heart which is full to overflowing, has been solaced and refreshed by music, when sick and heavy." —Martin Luther.
The Origin of
"The Star-Spangled Banner"
By William Arms Fisher
Distinguished American Musical Editor

The music to which The Star-Spangled Banner is sung was written by John Stafford Smith, an English organist and composer of prominence. He was born at Gloucester about March, 1750, and died in London, September 21, 1838. About 1775 Smith wrote the music for a convivial song to a poem by Ralph Tomlinson—To Anacreon in Heaven, which became well known as "The Anacreon Nick Song." Its popularity crossed the Atlantic and the melody was used in this country with various texts, the most widely sung being Adams and Liberty by Robert Treat Paine of Boston. This was first sung and published on June 1, 1788, and became very popular. When The Star-Spangled Banner appeared in Baltimore sixteen years later it was labeled "To be sung to the tune of Anacreon in Heaven."

The text of The Star-Spangled Banner was written by Francis Scott Key, a lawyer by profession, who was born in Frederick County, Maryland, August 9, 1780, and died in Baltimore, January 17, 1843. About September 12, 1814, Key, with the approval of President Madison, visited the Admiral of the British fleet in Chesapeake Bay to secure the release of his friend, Doctor Beanes. This was granted but Key and his party were detained on board because of the intended attack on Baltimore. The patriot Key was thus compelled to witness the bombardment of Fort McHenry which began on the morning of September 13th, and lasted until the early hours of the 14th when "by the dawn's early light" he saw "that our flag was still there." The attack having failed, Key and his party were released and the fleet withdrawn. In the fervor of the moment Key sketched the lines of the song on the back of a letter and finished them after reaching Baltimore. They were printed in the Baltimore Patriot of September 20th, 1814, the Baltimore American of September 21st, and in a handbill struck off at the time.

A comparison of Adams and Liberty, given above, with The Star-Spangled Banner shows how the attrition of a hundred years has gradually changed the melody, softening the angularity of the original and adding zest to the rhythm. The great war of 1914-18 having brought the song into new prominence and nation-wide use, it became necessary to prepare a standard version for the Army and Navy song and band books and for School and Community singing. For this purpose the version in general use was prepared by a Committee of Twelve.
Minors, Turns and Benches

1. Should a pupil be taught that natural minor is used only descending in a minor scale (melodic form)? In other words: Is it wrong to teach the natural minor ascending also?

2. Why do so many authors contradict each other in the different ways of executing the turn and the trill, but especially the turn?

Is there such a thing as a right and a wrong way or is it left to the composer's interpretation?

We have a large music department and teach all kinds of instruments. The methods we use so often contradict each other that we often wonder which is the right way to play these ornaments.

3. Could you tell us what should be the distance between the keyboard and the piano bench?

All our benches are twenty-one inches from the floor with piano of different heights. The problem of adjustment to the individual pupil is impossible with nineteen pianos and over a hundred pupils, but I would appreciate knowing what the ordinary height should be.

Sister M. M., California.

1. When minor scales are begun, piano teachers should teach only the harmonic minors; and then only as a lowering of the third and sixth of the majors. Never teach them in their “relative” positions, such as C major and A minor. It befuddles the students from the first, so that many never get the minor scales straight.

Always teach C minor in its relation to C major; G minor to G major, and so on.

Later, when all harmonic minors are well learned, it is time enough to explain the “natural” and “melodic” minors. But the less the students practice these last two forms, the better; otherwise you will succeed only in getting the amateur brains so razzle-dazzled that they’ll never be able to play any scale decently.

I always give a loud house laugh when I read requirements in conservatory or college bulletins demanding all kinds of scales in dozens of forms. One that I saw recently required one hundred and forty-four such scales. Bah! I’m happy if I can get my advanced students playing smooth, fast simple scales up and down four octaves, singly and hands together. And if after years of work they can zip off two or three scales perfectly with all required dynamic gradations, I’m up in the seventh heaven.

Of course, the relationship of the major keys with their proper minors must be clearly understood, but it is not necessary to do this in actual scale practice.

If you are wise, you will stick to your harmonic minors.

2. I have tried to clarify and simplify the rules for turns for you. Here they are:

Turns written after the note: When a dot is present, the turn is played thus

\[ \text{Ex. 1} \]

like grace notes, swiftly just before the dot starts. See Ex. 2, A, B, C, D. Or, if you prefer, think of it this way: If the principal key is in eight note (Ex. 2) A and turn comes before the next eighth; if a sixteenth (Ex. 2 C) before the next sixteenth; if a quarter (Ex. 2 B) before the next quarter; and so on.

\[ \text{Ex. 2} \]

3. Impossible to give you any “ordinary height” of piano bench.—For it varies with everybody. A bench, at best, is a poor makeshift,—and at worst is obviously harmful.

A straight-backed chair with a cushion or pad makes the only sensible piano seat. . . . If such a seat brings your “floating elbow” slightly higher than the keyboard, permitting the arms to move easily along the keyboard, allowing the body to use at will either its weight or its “spring”—then you have the proper seat height.

Turns on the note: The two normal ways are (1) snapped before the beat on strong beats or isolated tones (Ex. 4).

(2) dissolved in the note value (Ex. 5).

Important: Note that all the turns except Ex. 5 begin on the scale step.

Turns with accidentals above or below are executed thus:

\[ \text{Ex. 6} \]

Music and Study

Conducted Monthly

By Guy Maier
Noted Pianist
and Music Educator

The Teacher's Round Table

Artists Teachers

Why is it that many great artists are not good teachers? I have had summer master classes with three famous pianists, and each time, when I tried to sum up the net results of my work with them, I could point only to the word “inspiration.” That, it seems to me, is a pretty vague recompense for my time and effort. I spend months each winter, teaching hours a day, denying myself all sorts of pleasures, in order to save enough for the summer’s study. I sometimes wonder if it is worth the cost.

C. S., New York

Before I try to answer your question, I’ll propose some others. Who is to follow in the footsteps of the well-known artists now before the public? Has it ever occurred to you that an overwhelming number of these artists are over fifty years of age? Where are the young people to take their places? Whose fault is it that there are so few young artists prepared to step into these shoes? The fault of what peoples? The rank and file of music teachers? Or is it lack of talent? Or world conditions? No, I do not think it is any of these. It is the fault of the artists themselves. Most of them have spent their entire lives playing or singing to the public, instead of consecrating time and vitality to training the rising generation in the traditions and “secrets” of their art.

Oh, yes! Many artists “give lessons,” but most of them regard such teaching as a side issue, or a necessary nuisance to help along their earnings. They do not throw them selves into it, they feel no responsibility to the students, they take no pains to develop their gifted disciples into individual authoritative musical personalities.

On the other hand, it is not difficult to name a dozen of the world’s greatest artists who refuse to teach at all—who openly express disgust for one of our noblest vocations. But, “you might say, “very few of them would be good teachers anyhow.” I am sorry to disagree with that statement, for I am sure that those artists who have felt the impulse to pass on their methods of practice and study, their technical and interpretive approach, have done so without much difficulty.

Too often the artist succumbs to playing the part of the maestro, dazzled by the fire. The closer the student hogs the fire, the warmer he feeds; the farther away he moves, the colder he becomes. And there is always the threat that he may freeze when he steps out into the darkness. This is tragic—for I am sure that most artists, being extremely intelligent persons, could become fine teachers if they tried to develop more of the technique, art, and quality which the rest of us common, garden variety of teachers are forced to cultivate.

We can never say, “Do it my way!”, if we are to consider carefully the need of each student’s technical equipment, his mental development, his temperament—just to mention a few important items. How many artists are even aware of these considerations in dealing with pupils? The artist finds it very difficult to pierce the shell of ego which envelopes him; but until he does this, he cannot become a good teacher.

Now, will you try a little game? Make a list of as many well-known artists as you can remember—pianists, violinists, conductors, singers; put these in two groups—those over fifty years, and those under. Quite startling, isn’t it? Now, from both lists pick out the fine teachers, whom you know have produced outstanding young artists or teachers.

The result is just as surprising, isn’t it?

For a country that produces great talent we make a sorry spectacle. But there is no solution for pessimism. If the great artists have failed to train their next-in-line, what are we to do? We have here in these United States a triumphant rush of our great talent into a golden stream of conductors! The responsibility belongs to us all. Let’s go to work with our own tools, and see what we can do.
The first American tenor to make a début at the Metropolitan Opera House in a leading rôle without previous European experience or training, as well as the first native exponent of the great Wagnerian heroic tenor rôles Tristan, Siegfried and Tannhäuser, Paul Althouse occupies a unique place in the history of America's singers. To-day, rounding off thirty years on the operatic stage, in oratorio, as soloist with the nation's leading symphony orchestras and over the radio, Althouse is winning new laurels as the teacher of many outstanding young singing stars, among them Eleanor Steber, this year's winner of the Metropolitan Opera Auditions of the Air. Althouse has been in the news of her victory, odd enough, just twenty-seven years to the day from the date of his own initial Metropolitan appearance as Dimitri in the American première of "Boris Godounov." On this occasion Caruso, hearing Althouse for the first time, declared: "That young man will be my successor. He has a voice just like mine."—Editor's Note

The singer's most important equipment, after his voice, is his brain, a fact which every vocal student sooner or later must realize. For no matter how bountiful Nature has been in granting him the potentialities of vocal splendor, common sense is essential for setting him on the right track. Its exercise, however, has been inhibited by the mystery that has been allowed to surround the study of singing. If headway is to be made by the fledgling singer, this mystery must be dispelled, and immediately. Anthropologists and other scientists have found that singing is one of the most natural and instinctive forms of human expression among all peoples, so it is paradoxical that many individuals try to transform it into something strange and bizarre, with faddish methods of study which veer sharply away from the normal and customary. Luckily, nature has provided us all with guides for the avoidance of such methods-danger signals in the form of pain and discomfort. If any vocal method involves awkwardness or tension, it is a safe bet that it is an improper one, and probably detrimental to the voice. For singing should be as natural as speech, and the ways of improving its technical ease, relaxed and sensible.

Beware of Fads!
The common sense approach to vocal study is far more prevalent to-day than it was in the period around 1910 when I myself was preparing for a singing career. In those days, the study of voice was still the upper hand over instruction. There are still, of course, teachers and students who lean on fads rather than facts in vocal study, but their number is much less than it was thirty years ago; and whereas at that time the "scientific authority" which they claimed as backing was merely a convenient catchword, to-day we have real scientific studies of voice production to serve as trustworthy, factual guides.

One of the chief attributes of the faddist maestri of former years was their devotion to gadgets. There were some, for example, who would claim to develop in their pupils an understanding of modulation by opening and closing an umbrella in front of the singer, as he emptied tins of that successively swallowed and diminished. When the singer afterwards came to the public, there would be no one to manipulate an umbrella for him, and he would consequently feel bereft and ill at ease.

Therein lies the whole fault with mechanical aids, and the reason why they are contrary to common sense; whether or not they furnish a temporary good, they set up a reliance which limits the student's dependence on his own resources, and which works for his ultimate ill. Metal tongue pressers, nasal corks, and the like, apart from the fact that many of them are harmful in themselves, should for this reason be regarded as whims, and avoided.

Of all the gadgets that once exerted their sway over singing instruction, the one which had the widest acceptance for the longest time is a sort of super-gadget— the laryngoscope. Imagine, if you can, an instrument with a long handle at the end of which is placed a mirror to rest against the back of the student's throat, while the tongue is pulled forward and to the side; another mirror is strapped to the teacher's forehead, and from this mirror a ray of light is reflected to the laryngeal mirror, which in turn reflects the light to the vocal cords and shows their movement in its polished surface—for while all this is going on, you are supposed to be watching merrily away, with the action of the vocal cords visible to the vocal instructor.

Although you may, with difficulty, visualize such an instrument, it is very unlikely that you will ever see one. For, while the inventor of the laryngoscope was a singing teacher—the celebrated Manuel Garcia—its use now is confined almost entirely to physicians. Yet there was a time when it not only was in wide use as another encouragement on the student singing, but also led to misconception in theory, some of which still linger.

Seeing the vocal organs in actual operation gave teachers the idea of having their pupils exert direct mechanical control over the organs while singing. Now, when you try, while singing, consciously to manipulate each muscle that produces the voice, it stands to reason that the mind will be overburdened and an unnatural tension set up. It is, of course, much more relaxing to forget all about the larynx, the mylohyoid muscle, the sinuses. Instead, form a mental image of the tone that is required, and then try to produce it. The vocal muscles will instinctively operate properly, for there are nerve connections between the centers of hearing and those of the voice, and the nerve impulse that is set up causes the vocal organs to perform just those muscular contractions which will result in the
Music and Study

The Natural Way is the Wise One

Take posture, as our first example. Some teachers urge their students to hold their chest high to "lift" the voice, others to keep their chest collapsed; each system is true in part. Both positions are unnatural and exaggerated; both divert the singer's attention. Then there are some who insist that the pupil stand rigidly erect, with the waist held in. This makes holding the breath laborious. In fact, most singers would find they had lost their breath before they were ready to attack the note, and would have to riggishly themselves all over again. Pressing the ground with the soles of the feet when taking the high notes is another frequently urged stance. Like the others, it is wrong because it keeps the singer's mind on manipulating his body, makes him tense and self-conscious. The only proper way to stand while singing is the natural one, that is, straight but not armonous, with all the bodily lines of force in their normal direction, so that tones can be produced unhindered by any muscular tension or strain.

Since breath control is such an important part of the singer's apparatus, it is no wonder that innumerable whims about it have come into being. Classic is the example of the singer recumbent on the floor while a pile of books is placed on his or her chest which is to be raised by inhalation. Pushing against a piano while singing, so that each breath the abdomen is forced against the hard surface, is another.

Far from developing breath control, or strengthening the lungs, such routines as these merely vex the pupil and in certain instances create detrimental strain.

Not much better are the various theories of conscious breath control, urging the pupil to push out the abdomen and contract the muscles around the lower ribs, flatten the abdomen and push out the diaphragm, breathe from the stomach, take "collar bone" or "stuffy" breaths. The singer, poised and free, cannot be thinking of his song and also of the muscular contractions of various parts of his body, and yet that is what all of these theories demand. After all, people have been breathing since time began, and it is ridiculous to assume that most people do not know how to do it.

Avoid Vocal Gymnastics

Breath control can be achieved, on the contrary, in a very simple manner. Merely drawing in the breath naturally, and letting it out slowly, allowing the tone on the breath, is the way it can be done. Certainly the breath should never be held, for tightness, stiffness, and contraction are the result. When there is a succession of long phrases, the way to apportion your breath to the demands of the song is not, as some advocate, taking long-drawn breaths, but letting out just a little air with each phrase. Much simpler and more relaxing is the plan of drawing in shorter breaths at such a time, which can be taken in more quickly and without disrupting the flow of tone.

No voice can be "placed" by such a method as singing with the head bent over, or bowing upon a visiting card (Continued on Page 123)

Nelly Custis' Harpsichord

By Eloise Lounsbery

The Harpsichord of Mount Vernon

is a muchly traveled instrument. It was brought by wagon to the London docks and thence across stormy seas in a sailing vessel to the docks of Philadelphia, to be hauled again by wagon to the executive mansion of President Washington. It arrived in time for Christmas in the year 1799.

Of the family gathered about to admire its beauty, the President and his lady, Martha Custis, the young men secretaries and the adopted son, George Washington Parke Custis, perhaps none was so delighted as Nelly Custis, the beloved granddaughter and adopted daughter of the household, now in her thirteenth year.

Nelly had been taught music from childhood on the London spinet owned by her aunt, Martha Parke Custis; which was both small and thin in tone compared with this elegant new instrument. For, although its strings were still plucked after the fashion of the virginal and the spinet, yet with what new brilliance and subtlety it could produce.

How Nelly must have admired the beautiful harp-shaped box of mahogany, inset with rosewood and light maple in floral sprays of leaf and vine. She must have marveled, too, at its double keyboard with ivory naturals and ebony sharps.

At once she must have tried out its six stops. Those on the right side were marked Blank, I, Unison, 2nd Unison, while on the left side she could produce an octave, a lute and harp tones. How different now her old music sounded: the Mozart minuets to which her statey grand-parents loved to dance, the Haydn and the Handel tunes, the stirring military marches composed for her grandfather as General-in-Chief of the Colonial army. And the harpsichord had two pedals. With the left one she could produce a combination sound of unison and lute; while the right pedal made a great swell and crescendo by lifting a hinged portion of the top.

She must set about her practicing in earnest now, for the harpsichord belonged to Alexandria, Virginia, the nearest town, ten miles away.


For, after the President's work for his country was ended and he retired to Mount Vernon, the harpsichord made its second journey by wagon and by boat, via the Potomac, to the music room of the Mansion House.

Washington mentions it in his diary for January 8th, 1798:

"Mr. Marshall, musical master, came here, tuned Nelly Custis' Harpsichord and returned after dinner." (Probably to Alexandria, Virginia, the nearest town, ten miles away.)

Again on December 15th of the same year:

"Paid Mr. Thomas Tracy—Musick master—on account of Miss Custis for the month in full $32."

And when he returned from a trip to Philadelphia before Christmas of that year, 1798, he notes that he spent:

"Fifteen Miss Custis' Books, Paints & Music—$35.25."

As for the instrument itself, we are told that it cost one thousand dollars, to which must be added an extra twenty-seven dollars and thirty-four cents for duty paid to the collector of the port of Philadelphia. It was made by a famous English firm and bore its name proudly on the name board, on an inlaid porcelain oval:

Longman & Broderip
Musical Instruments Makers
No. 20 Cheapside & No. 13 Haymarket
London

Although Washington always referred to this instrument as belonging to his adopted daughter, yet it was not actually hers until the night of her wedding to Washington's nephew, Lawrence Lewis, on Washington's own birthday, his last, February 22nd, 1799.

If Nelly could give him a gift of this wedding, then surely he could give her a gift of this harpsichord. She must now consider it her very own. Accordingly, when her new home was built on a windswept hilltop within sight of Mount Vernon, the harpsichord journeyed again by wagon to her own drawing-room. And not only Nelly's fingers, but those of her little daughter, Frances, touched the ivory and ebony keys.

So the harpsichord lived on, the center of family life at Woodlawn, until Nelly and her children and her children's children had no further use for it. At last, in 1899, when Mount Vernon, emptied of all its possessions, was again to be restored, it was to the same harpsichord that came riding back home—the final piece of furniture to be given to the beloved old Mansion House.

What matter if it has been entirely superceded by the piano? No modern piano in our land is so honored as this same beautiful harpsichord, now nearly a century and one half old.

A Many-Sided Drill from one of Czerny's Studies

By Annette M. Linglebach

The following measures from Czerny's No. 79, Book One of "Selected Czerny Studies", as arranged by Liebling, provide excellent practice in scale work, smooth connection of double notes, easy agility in changing the finger on the same key, and the combination playing of staccato and sustained notes.

It also insures a graceful hand position, and strengthens the thumb in holding sustained notes. It should be played daily in the major and minor scales.

"Carrying" the Arpeggio Finger

There are a great number of occasions when arpeggio playing may be used to advantage, as smoothness and precision are required to produce an agreeable effect. And again in those compositions where the melody is sustained and covered arpeggio motions the attacking finger must be carried to position by action chiefly from the shoulder; the supporting finger by action chiefly from the waist. This flexes to preserve steadiness, thus the proper relation of the hands to the keys is preserved—Leland J. Berrv in the London Musical Standard.
Barrel Organs in History

By Harold Helman

For a great number of years the cylinder has played an important part in our public music making, and probably the oldest type is the barrel-organ proper, so often confused with the barrel played piano. Both are manipulated in the same way—by a rotary handle. This handle turns a wooden cylinder in which are set metal pins, actuating on trigger-like keys. These keys open valves under the organ pipes. The pianos have a simply constructed metal cylinder, with small projecting pins which depress a crank and cause the connected hammer to strike the string, after the manner of the old cottage piano. A spring then releases the hammer and causes it to fall back to its normal position as soon as the pin leaves the crank.

These barrel organs and pianos do not flourish to the extent they did some years ago. Barrel organs were first introduced in the eighteenth century; and some have been used in churches until quite recent years. The original idea of their introduction was to displace the village fiddlers and other orchestral players who made music, high up in the west galleries of country churches.

It is possible that the barrel organ was first used in large residences, where they were considered a luxury, before they were put to ecclesiastical purpose. They contained as many as six or eight stops, or ranks of pipes.

During the eighteenth century these organs enjoyed great popularity in France, where many of them were much larger than those found in this country. In some cases they could be played also by means of a keyboard, as well as by the barrel, thus displaying the highest form of hospitality for the visiting musician.

In the early days a great number of these instruments were made in the Black Forest, and used principally by itinerant beggars.

Cylinders are pinned to play eight or ten tunes. This pinning is difficult work, quite an art in itself.

A small organ of this type was built for St. Mary’s Church, Bedford, about 1804. It had one set of keys and a barrel pinned for ten psalm tunes. Another small organ with one keyboard was in use until 1910, or perhaps later, in a village church in Montgomeryshire. There were six stops, but the delightful part of the instrument was that it could be converted into a barrel organ at will. Six cylinders were provided, and each was pinned to play about ten hymns or chants.

At Lawshall, a tiny Suffolk village, barrel organs and pianos are sold, repaired and let out on hire by an up to date firm who specialize in these instruments. Originally founded by the rector of the parish, who has for a great number of years made a hobby of these mechanical instruments, the work is done by old choir boys.

Thus forming quite a useful industry for the villagers. On these instruments all types of music are provided, from the popular songs of the gay ‘eighties and ‘nineties to the more well known tunes of the present day.

Automatic cabinet players also are made, and many of these machines are placed in inns and restaurants, a penny in the slot starting up the merry tune. Landlords who allow such instruments on their premises are usually allowed one quarter of the total earnings. Thus is the association of the tankard and music triumphantly vindicated.

Great musicians have composed for the barrel organ. Although not generally known, Handel (1685-1759) is said to have written for it. Mozart wrote two magnificent Fantasias for “the mechanical organ.” There were likewise barrel performances of some of the works by Cherubini (kär-roo-be-ner).

To-day there are many examples of organs played with the assistance of the cylinder, but the paper roll has taken the place of the pinned barrel. In action these are similar to the working of the player piano.

One of the finest examples of a large organ played by mechanical means is the beautiful Willis Instrument at Blenheim Palace, the residence of the Duke of Marlborough. This instrument has four manuals or keyboards, and can be played in the usual way by any skilled performer. In 1831, however, the Duke had player mechanism fitted. This player consists of a separate and independent console which is some forty feet from the organ.

In the 124th year of his age, Handel wrote, as a matter of course, a work which was intended to be played on a barrel organ. This Barrel Organ of Handel, was played on one of the largest barrel organs in England.

The Barrel Organ of Handel was played on one of the largest barrel organs in England.

Tone Quality of Organ Stops

By Everett E. Truebee

It is often supposed that the tone quality of certain organ stops is controlled solely by the organ builder and the voice. While this is largely true, other conditions often-times exert a surprising influence on the tone quality of certain soft stops and combinations. The size, shape, and character of the organ chamber (or organ space if the organ is not located in a chamber), the presence or amount of reverberation (echo) in the church or hall, or in that portion of the church or hall where the organ is located, the maximum height of the church or hall; all these conditions exert much influence on certain soft stops and combinations.

We give a few specific illustrations of the above points. A number of years ago, an old tracker-action organ in one of the Boston churches contained a Stopped Diapason in the choir organ, which, combined with a slow tremolo, produced a most haunting quality of tone. Two measures of a melody or of harmony played on that stop would silence the rustle of a congregation and create an effect never to be forgotten. The organ was rebuilt and modernized with electric action. The pipes of this stop were cleaned and placed in the same department of the rebuilt organ as before, but the location and rearrangement of the interior of the organ had forever destroyed the influence which made the tone of that stop so beautiful and haunting.

A Charming Musette

Another church, a few miles outside of Boston, had a Musette in the echo organ which was located in the gallery, at the opposite end of the church from the main organ. This stop had a most beautiful tone quality. One of the larger Boston churches ordered a large organ from the same builder who built the first mentioned organ, and it was particularly specified that the Musette must be a perfect reproduction of the one in the out of town church. The organ builder and voicer constructed and voiced the pipes of the new stop as nearly like those of the stop in the out of town church as human ability could achieve. Alas! The location of the pipes of the Musette in the Boston church, confined in a chamber outside of the main auditorium, was such that the tone quality had only a slight resemblance to that desired and so much admired in the out of town church.

The old Boston Music Hall organ contained a stop in the church organ which always commanded attention and admiration; namely, the Bifera. This stop had two ranks of pipes; one rank of 8 ft. stopped wooden pipes and the other rank of open metal pipes of four foot pitch. Both ranks produced flute tone. The four foot rank was tuned sharp to produce a wave and this wave was increased by (Continued on Page 94)


Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
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Exp. 1

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Using this as the basis, a thirteenth chord on C would read C-E-G-B-D-F-A, and such a formidable chord as the following might well stem from this source:

Exp. 2

Perhaps it is some such chord as this that your friend has heard. Constructing chords on overtones is, however, only one of a rather large number of systems employed by modern composers, and if you are interested in this problem you will enjoy reading and studying the book "Modern Harmony" by A. E. Hall.

A Beginner at Sixty-Five

Q. 1. I have a pupil sixty-five years of age whose fingers are actually too small to play anything but the slowest of tempos, and since he is a beginner and desires above everything else to be able to "play a little" and to read a little, I have thought it best not to give him any exercises or studies but to start him immediately on the simple tunes and hymns he wishes to learn. Do you agree with this?

A. Another pupil, about fifty, has always been afflicted with obesity. His fingers are absolutely too large to play between black keys. I am at a loss to find any suitable material all on white keys, and minus titles such as "Leclair's Brilliant Fugues," or others, Dukas' "Lullaby," which obviously will not do for the intelligent engineer. For such cases do you approve of simplified versions of the classics (which I have always disliked)? I thank you for your attention and will hope to see your answer in Time. I always read your page and find your answers most interesting and stimulating—L. M.

A. 1. Yes, I should begin with simple material of the hymn-tune type, but for the sake of variety I advise you to use also folk songs and other simple harmonized melodies. He will probably never get to the point where he can play music with quick runs and arpeggios, so why burden him with exercises that are intended to prepare him for such music? After all, a person may derive great satisfaction from being able to play even simple, slow-moving music.

2. This is a much more serious problem and although I too dislike simplifications of the classics, yet in this case their use would seem to be justified. But examine each arrangement carefully and discard those that do too much violence to the original.

Does the Trill Begin with the Principal Note or the Note Above?

Q. Will you kindly wrte out the seventh measure of Chopin's Nocturne Op. 9, No. 7—Miss M. J. B.

A. I take it for granted that it is the trill that bothers you. Some players start this trill with the principal note, while others begin with the note above, as shown in the two examples below. I believe most players to-day would prefer this trill played as marked in Example A, for the quarter note is not so great a difference in actual tempo between the two.

Relative Value of Tempo Indications

Q. First—what have the tempos, Moderato, Allegro, Allegretto, Presto, Adagio, Largo, Andante, Adagio, Larghetto? About how rapid beats should each of these tempos be given?—A. J. H.

A. These Italian expressions are not related to tempo terms at all but, for the most part, indications of mood. For this reason it is impossible to assign a definite metronome marking to any one of them. Grana, for example, means "grace," adagio means "at ease," and largo means "broad," but there is considerable difference of opinion among musical authorities as to which one indicates the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo. In the time of Clementi most musicians considered adagio to indicate the slowest tempo, and next, and lastly. But in more modern works largo is often considered to indicate the slowest tempo.
Instrumental Music at John Adams High School

By Amos G. Wesler

Foreword:
On many occasions in this department we have touched upon the splendid strides which have been made in our country in instrumental music education. Music educators can be justifiably proud of the progress which has been made. But more than the mere systems and methods leading to such advance is the importance of the human side.

At the Music Educators' Conferences in New York, 1936, in Detroit, 1939, and at Los Angeles, 1940, there appeared a high school orchestra that won national recognition for high standards of performance and musicianship. This group was from the John Adams High School in Cleveland. The young people who comprised this organization were united by the common bonds of music; they epitomized young, musical America.

The following article by their conductor and mentor tells all about this group: its make-up, its methods, its schedules, its aims. I believe that the facts given will be of great interest because they are so representative of the American way of living and acting. Perhaps we shall see mirrored in Mr. Wesler's statistics those characteristics of tolerance and understanding which give our nation vitality and strength.

William D. Revelli
Editor of the Band and Orchestra Department

THE JOHN ADAMS HIGH SCHOOL, situated in the southeast section of the city of Cleveland, is one of the city's thirteen high schools. Educationally it is principally academic, but it also offers major courses in Home Economics, Applied Arts, Industrial Arts, Commerce, and Music. Approximately thirty-three hundred pupils were enrolled in the school this past year, and six hundred and thirty-two were in the class graduated last June. A realization of the cosmopolitan nature of this school may be had through the fact that from sixty to seventy percent of the parents of these children are foreign born.

Economically, most of the parents fit into the lower or middle income brackets, although approximately fifty percent own their homes. A fairly clear idea of the parent nationalities represented in the school is revealed by the percentages of the last semester. Figures show that these young people are:

- 35.4% Jewish
- 15.2% Italian
- 12.6% Bohemian
- 6.3% German
- 5.1% Hungarian
- 3.8% English
- 3.8% Negro
- 3.8% Welsh

And if one were to tour the part of the city in which the school is located, one would find sections whose mold is constant, but whose separate character is typically Jewish, Italian, Hungarian, Greek, Polish, Bohemian, and English-American.

It may be that this is characteristic of large industrial cities of our land, and similar high schools in similar environments have the same sort of mixed personnel as indicated in the figures above.

Even though sixty to seventy percent of the parents are foreign born, the children show very little trace of European national traditions and customs. Their behavior is truly American, and one can find the older generation wanting the younger to belong to the new pattern.

The John Adams School is established for the handling of the three final high school years: grades ten, eleven and twelve. The Junior high schools are the source of pupils, and John Adams draws from three such schools which have been responsible for grades seven, eight and nine, from two others who handle grades one to nine inclusive. The students of these Junior high schools may choose one of three high schools to attend, depending on the nature of the course they wish to pursue. One of the is a technical school for boys, the second is a commercial school, and John Adams has the status of an academic school, including preparatory courses.

But our concern is with the music department of our school and its organization. The chairman of the department is the assistant principal of the school, and three teachers handle the work of music education. Acting in an administrative capacity from the school headquarters are two men: one the director of school music, and the other the supervisor of Instrumental music for both Junior and Senior high schools. Of the three teachers, one handles vocal music, one music theory, while the other has charge of instrumental music. In this instance the Instrumental music supervisor and teacher is allowed four student assistants, who are paid by the Board of Education and who assist in the clerical, store-room, and library duties. This plan is followed in most of the senior high schools of Cleveland, and has been very effective.

Enrollment in music subjects for the past semester totaled seven hundred and thirty-one pupils, who pursued various music subjects to a total enrollment in courses of nine hundred and twenty-two. The subjects may be listed and explained as follows:

- Advanced Theory and Composition
- Band
- Choral Club
- Conducting
- Glee Club
- Harmony
- Music Appreciation and Music History
- Piano Ensemble
- Symphony Orchestra
- Voice Culture

*Capital letters A, B, C indicate credits as follow:
- A: Always ten points per semester.
- B: Always three points per semester.
- C: The pupil may carry any subject as a minor, earning three points of credit per semester.

THE JOHN ADAMS HIGH SCHOOL ORCHESTRA

BAND and ORCHESTRA
Edited by William O. Revelli

FEBRUARY, 1941
A New Padless Saxophone

It is reported that an entirely new principle of saxophone construction based on a tone boosting device has been perfected. Tests indicate that this padless saxophone is much more air tight than conventional types. Chief advantages claimed are a definitely better feel in the hands, increased ease of playing, greater resonance, and more brilliant tone. Professional musicians who have participated in a number of "blindfold" comparison tests of the new padless Selmer and conventional instruments have expressed overwhelming preference for the saxophone with tone boosters. It is said to be easier blowing, especially in the lower register, and to give more freedom of tone with a more definite articulation between notes. The device was developed in the laboratories of the well known manufacturers of musical instruments, H. and A. Selmer, Inc. of Elkhart, Indiana.

Mental Stimulants for Musicians

By Jennie T. W. Johnson

To be Successful is:
To have an adventurous spirit and an eager, exploring mind.
To have courage to face the life of your day with a feeling of opportunity and privilege.
To approach your work with a winsomeness and understanding that are irresistible.
To work for the kind of maturity that enables you to face truth and reality.
To attune yourself to the truth, beauty, goodness and love that are the irrefutable facts of God's universe.
It has been said that the tragedy of life is the tyranny of trivial things.
Let us strive then for the high, important, necessary things in life and remember, "It is for service we are here, not for a throne."
The greatest need in the world to-day is missional service. The greatest characters of history were those who served mankind most. They are called Teachers, Prophets and Saviors of the world.
The essence of service is not computed by the kind of position you hold, but by the kind of thinking you put into your position. The very best angle from which to approach any problem is the try-angle.
We are all channels for service, members of a group working for the good of the whole, not just for ourselves alone. The service of one is as great as that of another and just as needed.
Ability to serve is ability to succeed. To climb is not difficult; it needs only well directed application.
How busy is not so important as Why busy. Those who are congratulated; the mosquito swatted. Only the good is true. If we are to be successful, we must concentrate our thought upon the good in each other. Successful people are good mixers; they mix a high quality of brains with tireless energy.
The more you do for others, the more you get done. Thoreau said: "Be not simply good, be good for something."
Lotze coined the phrase: "To be, is to be in relation to others."
Our lives are closely interwoven with the existence of others; nearly all our achievements and endeavors are related to others. The food we eat, the clothes we wear, even our knowledge and beliefs, come to us largely from others, the Home, the Club, the Community, and the Nation.

A Cure for Stage Fright

By Mrs. Harry S. Miller

The writer is the wife of a singer. In his public and radio appearances he is usually in a highly nervous state. He knows his songs thoroughly, yet he worries over this or that detail; lest he may not start at the proper moment with his accompanist, or lest his throat may be dry, or the reverse, a month may be full of saliva, or lest he may have to swallow at the wrong time.
In the hope that it will aid others similarly afflicted, we relate one incident that nearly caused his downfall, but which taught him a lesson. He was to sing over the radio, and at the first private rehearsal in the studio, he became nervous and had to swallow, causing a noticeable gap of silence. The second rehearsal followed immediately, at which time the nerves were heard only by the staff who were listening elsewhere; and again he was seized with nervousness and had to swallow. By that time, I did not wish to be in that studio any longer, so I went into the ante-room where the broadcast could be heard and where my worrying could be done in solitude. But when he finally went on the air, much to my surprise, his voice came over calm, sure and clear. I was difficult to believe that it was the same voice.
When I went back into the studio where he was being congratulated, I at once asked, "How did you do it?"
He smiled a bit ashamedly and answered, "You were worried, weren't you? Well, at the two rehearsals I knew I was being judged so of course I tried my very best and became self-conscious and nervous. The third time, a funny thought came to mind. I felt that this would be the last time on the air for me, so I decided that those two minutes were mine whether I made good or not. So I simply let myself go and sang as well as I could. Of course, I knew I was my worst enemy, they could not bother me while in that frame of mind."
So the lesson is obvious. Do all worrying again until you are perfect. Try your best at the concert hall or studio, know it, have the assurance that it will come about when you are performing and on just as if you were in your own practice room.

"Even a small talent developed along its own course, for only in that way will they trust themselves to be creative artists."—Leopold Godowsky

THE ETUDE
Violinists, Fiddlers and Then?

By Henry Morton McGohan

Radio listeners soon learn to recognize four kinds of violin players: the concert violinist, the orchestra, the violinist, the old-time fiddler, and the old-time (country dance) fiddler. "What are the differences between them?" A very natural question.

The concert violinist, of course, the peer of them all. He plays the violin classics, according to the best schools of the violin's art, interpreting them as well as, and in some cases better than, the musicians who composed them would have been able to do. His technique consists of perfect intonation in all positions on the violin, of double stops, natural and artificial harmonics, and of intricate bowings—all entirely "Low Dutch" to the musical layman.

The orchestra violinist, likewise, has considerable training but is not called upon to display quite so much skill except in the concertmaster's scores of classical symphonies. Nothing short of a master can interpret the difficult solos in those scores correctly. In orchestra playing the violinist plays under the supervision of a director, who interprets the musical masterpieces from a conductor's score. The concertmaster enjoys certain special privileges, including occasional appearances as soloist, conducting rehearsals and perhaps a concert if the regular conductor is ill and there is no official assistant conductor. He also marks any special phrasing for the players of stringed instruments and any unusual points in technique.

The Swing Fiddler, while he may have considerable musical training, specializes on the modern swing rhythms until, except in rare instances, he generally becomes fit for no other kind of playing. It is an undeniable fact that the steady playing of swing or jazz, both of which are at considerable variance with the classical school, will in time destroy a person's love and understanding of the best in music.

Last but, at this age, not the least, we come to the "old-time" fiddler. He is a class by himself, his music and methods of playing are typically American, with an English accent here and there in the best reels and hornpipes.

Some of the best "old-time fiddlers" do not know one note from another and pay no attention whatever to correct position either of the body or the instrument. Yet many of them possess an exceedingly supple bow arm. The main reason for this is that few of them use more than two fingers and thumb in holding the bow; and their forearm and shoulder are employed in making a circle which would be unthinkable in correct violin playing. In most cases the tone is smooth but very thin and weak. That accounts for the little tone through a microphone; hence the "old-time fiddler" occupies a place to-day that he might never have reached were it not for the development of radio broadcasting.

Yet there is one thing in which the "old-time fiddler" fails, even on the air: the long bow. Few of them can play a slow melody with that lovely quality of tone so marked and distinct in the playing of a professional violinist. And yet a violinist cannot play in a fiddling style either, because the methods employed are impossible in correct execution.

Each style of playing seems to fill a place, and it is only a matter of individual taste, among radio listeners, which program they will tune in. Nevertheless, the radio is one of mankind's greatest blessings and constantly changes human thought and endeavor. By its invention folk songs, ballads, fiddle tunes and legends, all have been rejuvenated from a remote past. Literary geniuses should make some of these old tales a matter of permanent record. Violinists and composers would do well to select the best of our old-time music, and to play and score it in an artistic manner. A great deal of it is of Anglo-Saxon origin and dates back to remote antiquity and is worthy of professional notice.

Whole Tone Passages in Violin Playing

By Willard L. Groom

Violin students who are determined to equip themselves with ample technique so that they may negotiate the intricate passages of modern music are aware of the importance of the whole tone mode. These players recognize the various types of technical accomplishment which are necessary in order to function as a modern concert artist or orchestral musician.

In order to be able to play readily the melodies and orchestral violin passages of such writers as Schönberg, Kleene, Berg, Stravinsky, Milhaud, Hindemith, and all composers who regard each note as an independent acoustical fact, it is mandatory that the violinist conquer the technical demands of the composers who wrote in a more gently dissonant vein, such as Debussy, Ravel, Loefler, Carpenter, and D'Indy.

The whole tone scale was used before the time of Debussy, but it was he who made a definite issue out of it, and his followers exploited it to very fine advantage. It is not an overstatement to say that without a solid grounding in the whole tone scale and passage playing, it is impossible to render the works of those who are popularly called "modern" composers.

There are two whole tone scales, the first of which can be begun on any note, and the second of which must be begun one half step higher.

For the purpose of illustration we shall begin the first whole tone scale on the open G string.

At this point the other whole tone scale beginning on A-flat could be studied in the same
Music and Study

manner, whole bows, the mind preceding the bow and deciding on the pitch of the next tone before the sound is made.

Then Exercise 2 could be transposed to this key.

The utmost care should be exercised so that intonation will not suffer as the student picks up a little speed in these studies, and also as they are practiced with different rhythms and bowings. These latter should be done in order to give facility. For instance

The student should invent many ingenious combinations of rhythms and bowings for whole tone scales and exercises. And always during the practice of these he should remember "all is worthless and futile unless the intonation is perfect."

Now it is time for the student to advance into the practice of many passages which are written in the whole tone mode and which will sound practically atonal to him. These passages, a few of which are shown here, will give him a facility for playing many modern compositions which embody this type of formula: broken chords, sequences, melodic intervals, and so on. Each study may be transposed to the other whole tone scale and extended.

The student should write and practice a large number of passages in the whole tone mode in order to gain the necessary facility. It is then advisable to begin with compositions which are moderately dissonant and which make simple use of the whole tone mode, such as Czerny's Harlequin and Poutquet, and Cyril Scott's Elegie and Romance, after which more advanced works can be attempted.

In connection with the daily drill on scales and arpeggios in the major and minor modes, the additional work in the whole tone mode can be added; which, together with a good command of the chromatic scale and the ability to play notes tonally as printed, without depending upon their simple relationship to each other or to the key, all this should make the player well able to play modern works easily and pleasingly in tune.

Some people are very fond of dissonance and of the whole tone mode ingeniously used. But one of the strongest characteristics of modern music is that it must be rendered with absolute sureness and confidence. In dissonant passages, any garbling, stumbling or questionable intonation has the immediate effect of breaking down the interest of the public; they cannot be sure of the performer, and cannot tell whether the dissonances are actually true or merely wrong notes. It is therefore evident that many of the subtle and delicate beauties in modern violin solos will be enjoyed by the music-loving public if they are played frequently by those students who develop this particular type of craftsmanship.

Technic for the Half Hour

By Elton J. Nickelsen

Teachers are constantly confronted with the problem of crowding the necessary scales, arpeggios and five-finger exercises into the half hour allotted to the music lesson. One remedy is to give technic and theory during the class lesson; but there are many students who either lack the opportunity or do not care to enroll for such work.

As a warming-up exercise, a procedure which often meets with approval is to alternate the scales in the "Circle of Fifths" and the "Circle of Fourths." The given major scale should be played in two or three octaves, followed by the arpeggio and the cadences of the key.

This plan is possible only with the more advanced, for the beginner needs gradual preparation for this routine. This may require extra time on the teacher's part, but she will net "preferred dividends" in the improvement of the pupil's technic.

Due to the structure of the hand, the fourth and fifth fingers are the weakest and consequently the most difficult to play the scales in contrary motion, repeating the fourth and fifth fingers several times before completing the scale.

This is a very simple exercise but, practiced carefully, it will do wonders in developing strength in the two weak fingers.

Common Difficulties and Their Cure

By Harold Wunning

A common difficulty in piano playing is that of playing a smooth four octave scale without breaks. Often piano students play four octave scales over and over and still they are not able to conquer that certain jerkiness that is an enemy of beauty. An amazingly simple yet adequate remedy is to play a scale of two octaves; then go back an octave and play the second octave, then repeat the process until the four octaves are played. Now when you try the four octave scale you will find it goes much more smoothly.

Another exasperating difficulty is a tight hand. Of course by playing endless scales and finger exercises one usually overcomes this. But this all takes time, and "art is long." One of the easiest ways to put the hand into fine playing condition is to play a short double note exercise: first softly, then louder and again softly. Just a little of this sort of thing is all that is necessary. In fact too much is actually harmful and should be avoided.

A difficulty that causes trouble even for advanced students is playing in time, especially when the tempo is quick. Too often sixteenth notes are played like eighths. The sovereign cure for keeping the passage backwards is to turn the thumb under the hand, thumb under the third finger smoothly, run into the under the fourth finger. And this common difficulty can be conquered by moving the elbow out very slightly as the thumb goes under the fourth finger. With a little of this practice the student will find that he can turn the thumb under the fourth finger smoothly. Turning the thumb under the third hand is of course very important, for it occurs in all places. It is impossible to play smoothly if this difficulty is not mastered.
Practical Hints for Training the Conductor

By

Nicholai Malko

As Told to Ludwig Wielich

MUSICIANS ARE OFTEN AMUSED by the musical blunders made by novelists. There is, for example, Ouida’s famous allusion to “the violin Rubinstein played on”; and many readers of more modern fiction can recall glamorous heroines who thrilled their heroes by singing the Liebestod or other soprano songs in “deep contralto tones.”

But in creating Svengali, the master musician and arch-villain of “Trilby”, George Du Maurier touched a profound truth. Trilby, you remember, had a phenomenal voice but was tone deaf. By bringing her under hypnotic control, Svengali trained this voice and used it as a perfect instrument for the projection of his own interpretative ideas.

Faulty as the story is in many details, Du Maurier has at least made clear a point that all virtuosos would do well to remember, that it takes two to make an effective musical bargain. Trilby and Svengali together produced a great singer because he had control of a voice that was outside his own throat and therefore subject to the same kind of “remote control” that a pianist has over the keyboard or a violinist has over his fiddle. When Trilby sang, Svengali, in the words of the author, “conduct ed her as if she were an orchestra all by herself.”

The Conductor Emerges from Obscurity

To-day, the conductor, after going through a gradual process of evolution, is essentially a performing artist, playing on living instruments of flesh and blood. Once upon a time, it is true, he was merely a type of major-domo in the musical household. Someone had to prepare the musicians for their performance and keep the time while they performed, and the job was tossed into the kappelmaster’s lap. The business of holding the ensemble together was even carried on by a leader who already had his hands literally full with a fiddle or keyed instrument. Often, he became the director because he had composed the work to be heard and would presumably know better than anyone else how it should be played or sung. As a star artist he shone with a subdued light.

In his emergence to an eminence formerly monopolized by the prima donna or the Paganini-like virtuoso, the conductor has passed the stage where he was merely tolerated, where he took dictation from the soprano or the prima tenor. He is now the boss, and, whether we approve or disapprove of his rise to power, we are forced to evaluate his contribution to our musical culture. To do this we must first discover what makes him “tick” and then study the process by which his “tick” becomes effectual.

No one will deny that the conductor must have certain traits in his make-up: but many, even among musicians who should know better, believe the training necessary to the fruitful employment of these natural talents. An enquirer who asks, “How did So-and-so become a conductor?” may be told that So-and-so played a violin or other instrument in an orchestra, that he showed an aptitude for leadership and that, after an experimental period of probation and practice, he rose gradually from the obscurity of the ranks to the prominence of a recognized general.

Many such stories are unquestionably true. I have talked to renowned conductors who themselves rose to fame in just this way and who pooh-poohed the necessity of highly specialized training for their jobs. But the random success—one might almost say the accidental success—of such men is too exceptional to be taken as a criterion. We assume that a harpist or a violoncellist will apply himself to mastering the special technique needed in playing his particular instrument. Why, then, should we expect the conductor, playing on perhaps several hundred instruments simultaneously, to succeed without studying the special mechanics demanded by his position? Suppose he is a “natural”, like a certain type of movie star, should he not have, at least, a working knowledge of the various instruments? Even the “natural” must memorize his lines.

Someone may ask, “What are the peculiar attributes?” To which we answer, “Administrative, or executive, ability; the gift of personal magnetism; an ear that is responsive not only to the tones of all instruments and voices but to the most delicate shades of rhythm; the knack of teaching; facility in communicating ideas both to an orchestra and to an audience; and natural quickness in physical and mental coordination.” The last named is not the least important.

On the subject of teaching, it is extremely unwise to permit a pupil-conductor to practice conducting with an amateur or student orchestra. It is a case of the blind leading the blind and both falling into the ditch. The pupil-conductor needs an orchestra of professionals who know, as student players do not, how to respond to the beginner’s efforts. Conversely, young musicians who are learning to play in an ensemble should be led by an expert and not confused by a novice.

After surveying the ground and adding up the requisites, we come back to the major premise, that there is no fundamental difference between the conductor and the pianist, the violinist, the French horn player or the singer. Every performance is found under analysis to consist of two parts:

1. The performer’s capacity to translate the language of his imagination into tone.
2. His skill in projecting (Continued on Page 132)
Pirating Parnassus
Tune Borrowing in Tin Pan Alley
By Rose Heylbut

Miss Heylbut, whose name has appeared frequently in The Etude, was born in New York City. Her great-grandfather was attached to the Court of the last King of Hanover; and his father, in turn, was decorated at Waterloo under Blücher.

Miss Heylbut first studied piano with her mother and then entered the piano department of the Institute of Musical Art (now a part of the Juilliard School of Music) where she spent four years. She took the degree of Master of Arts and Doctor of Philosophy at Columbia University, when she was twenty-one years of age. Thereafter she had the appointments of University Scholar and University Fellow in Romance Languages. She lectured in French on the teaching staff of Columbia University for six years, and studied for some time in Berlin and Paris.


She is the author of two books: "Like Softest Music" and "Backstage at the Opera."

EDITORIAL NOTE

LET US IMAGINE that a young man, consumed with the desire to write a popular hit tune, suddenly discovers that he has everything in mind except an arresting melodic idea. What should he do? To judge from some of the more or less recent successes, he may borrow an idea from the classics. He casts about for a worthy subject and finally decides upon the mighty Hallelujah Chorus from Handel's "Messiah," a work of such magnificent content that audiences habitually rise upon hearing the first strains. It begins:

Ex. 1

Now, suppose that he appropriates a few more themes, to lend a bit of variety to Handel. Perhaps he has retained a childhood fondness for My Bonnie Lies Over the Ocean (final theme):

Ex. 2

light. A really "new" song is a rarity. Not because all tunes are borrowed—there are not—but because the elements that make a song popular never vary. The tune must be catchy, and the words must have universal appeal.

Aristotle disclosed the amazing fact that there are but thirty-seven possible plot situations for all the stories that could ever be written. It is doubtful if there are more than a dozen themes for popular songs. Patriotism, home and mother, self-pity, current events, love—those are the themes most frequently found in popular songs, during the Civil War, in the Gay Nineties, before 1914, in the boom period and to-day. Each age adapts them to its own degree of sophistication, but they are always with us.

Songs of the Times

Our blues songs vary little in spirit from the ditties of desolation of Lincoln's day. When public interest, in 1864, centered in popular agitation, it expressed itself in Father, Dear Father, Come Home with me Now. When Enrico Caruso died, in 1921, there appeared They Needed a Songbird in Heaven, so God Took Caruso Away. The "coon" songs of sixty years ago are reincarnated in our mammy ballads, while regional songs span the gap from Dixie to Where the Midnight Choo-Choo Leaves for Alabama; and to express these varying moods, the composer has only the twelve half tones in an octave with which to work. Melodic themes are frequently repeated as well as topical themes. Also, just as frequently, they are "borrowed."

When Harry Carroll used the melodic theme of Chopin's Fantaisie Impromptu in Tin Always Chasing Rainbows, a flood of divergent opinion was loosed. One camp approved the borrowing; it brought the riches of Chopin to people who normally would never get within bowing distance of the Polish master, and if they heard and liked his theme, only good could result; so what's in a name? On the other side were those who scored the borrowing as a vulgar desecration of art. "It," they said, "the only way to get art before the masses is to make it shabby; let us rewrite Shakespeare in gags and have done with it." Evidently, there was enough spirit shown on both sides to keep interest at a high pitch, for the theme piracy continues.

Oddly enough, tune borrowing is not considered a heinous offense in Tin Pan Alley. What does count is the copyright law. This law protects a composition for twenty-eight years, with a possible renewal of copyright for another period of twenty-eight years. Any tampering with protected tunes may be found sufficient to constitute an infringement. But borrowing from music old and new is permitted, as the copyright protection (without the copyright protection) is quite legitimate.

Thus, In an Eighteenth Century Drawing-Room stands as a bond fide new song, even Mozart's "Sonata in C." On the other hand, large royalties to the estate of Claude Debussy, for using his Reverie in My Reverie, from the professional point of view, is permissible under two conditions: they must not constitute an infringement, and they must be accomplished briskly enough to bring forth a "new" tune.

Sometimes tune borrowings are not concealed at all, as in I'm Always Chasing Rainbows, In Reverie, and others; and at other times they are so cleverly re-vamped, as to rhythm and accentuation, that the (Continued on Page 130)
CLASSIC AND CONTEMPORARY SELECTIONS

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**MARCHE MILITAIRE**

(FIRST MOVEMENT)

FRANZ SCHUBERT, Op. 51, No. 1

Concert Paraphrase by CARL TAUSIG

This famous Military March by Franz Schubert was originally written in the key of D. Strangely enough, it fits the hand better in D flat, or five flats. Carl Tausig, famous Polish Liszt pupil, was a master of technique. His playing was said to be more flawless than that of Liszt. Tausig realized the *bravura* possibilities of this piece and increased its pianistic possibilities. This is one of three marches in Opus 51. The other two have never had great popularity. This work should be developed slowly, with a light forearm, so that no strain may be evidenced. Grade 7.

*Allegro vivace* M. M. *d=108–116*

Copyright 1902 by Theodore Presser Co.

FEBRUARY 1911
JEANIE WITH THE LIGHT BROWN HAIR

Here is one of Stephen Foster's songs in a free and modern transcription. The melody is clearly indicated by larger notes and must be "weighted" so that it stands out. Percy Grainger was one of the first to introduce this style of writing, in which the hand plays a melody and accompaniment at the same time. It can be done and its accomplishment provides interesting work. Grade 7.

STEPHEN FOSTER
Transcribed by ELINOR REMICK WARREN

Slowly, with much expression m. m. \( \text{d} \) = 56

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* The melody, in larger notes, should be brought out at all times.
** From here on the upper notes in the right hand are to be brought out.
JACK-IN-THE-BOX

This graceful and sprightly piece received an award in Class II in the recent Etude Prize Contest, Grade 3d.

Allegretto M.M. \( \frac{d}{132} \)

STANFORD KING

Copyright 1940 by Theodore Presser Co.
MAGNOLIA BLOSSOMS
NOVELETTE

Have you ever strolled down an avenue of gorgeous magnolia trees with their huge white blossoms bursting from the waxy leaves and suffocating you with their perfume? This is the picture which Mr. Stoughton has tried to paint tonally with rich and beautiful colors. This piece is easily learned, and when learned, plays itself. Grade 4.

Allegro moderato M.M. \( \frac{3}{4} = 92 \)

R. S. STOUGHTON 

Copyright 1940 by Theodore Presser Co.
FEBRUARY 1941
Poco meno mosso

Tempo I

FEBRUARY 1941
VOCAL AND INSTRUMENTAL COMPOSITIONS

THE STAR-SPANGLED BANNER

The official Service Version of our National Anthem as prepared by a committee of prominent musicians and educators with Dr. Peter W. Dykema as chairman. See another page in this issue for a very interesting historical note by William Arms Fisher on this anthem.

FRANCIS SCOTT KEY
(1780–1843)

JOHN STAFFORD SMITH
(1750–1838)

With spirit (d=104)

1. Oh, say! can you see by the dawn's early light, What so proudly we hailed at the twilight's last gleam? Whose broad stripes and bright stars, thro' the perilous fight, O'er the ramparts we watch'd were so gallantly pos'd. What is that which the breeze, o'er the towering steep, As it and the rock's red glare, the bombs bursting in air, Gave proof thro' the night that our flag was still there.

2. On the shore, dimly seen thro' the mists of the deep, Where the foe's haughty host in dread silence reposes, What is that which the breeze, o'er the towering steep, As it flies the friend of the clouds, the so-called(7954) streamer? And the rockets' red glare, the bombs bursting in air, Gave proof through the night that our flag was still there.

3. Oh, thus be it ever when free men shall stand betwixt their loved homes and the war's desolation! Blasted with the vile and peace, may the heavens-rescued land Praise the Pow'r that hath made and preserved us a

Oh, say, does that Star-spangled Banner yet wave, O'er the land of the free and the home of the brave? And the Star-spangled Banner in triumph shall wave, O'er the land of the free and the home of the brave.
Perry S. Williams

Moderato

MOON TRAILS

THURLOW LIEURANCE

Copyright 1940 by Theodore Presser Co.

FEBRUARY 1940
Text by James Francis Cooke
Allegro con spirito M.M. \( \frac{3}{4} = 104 \)

PRIMO

EDWIN FRANKO GOLDMAN

To guard the rights of man,
Through the darkest hour.
That ragged host ne'er lost,
To win at any cost.

Endow our souls with higher zeal,
And give us no strength in aim.

May God protect our noble land.
For all eternity and right.

End of line.
MARCHE MILITAIRE

Maestoso M.M. $j = 108$

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FEBRUARY 1941

British Copyright secured

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DELIGHTFUL PIECES FOR YOUNG PLAYERS

BLOWING BUBBLES

Allegretto M.M. $\frac{d}{2} = 120$

Copyright 1940 by Theodore Presser Co.

LITTLE MUSKETEERS

Allegretto M.M. $\frac{d}{2} = 138$

Copyright 1940 by Theodore Presser Co.
COLUMBIA, THE GEM OF THE OCEAN

THOMAS À BECKET
Arranged by Ada Richter

Copyright 1939 by Theodore Presser Co.

Grade 2½.

M.M. $= 120$

Oh, Co-lumb-ia, the gem of the o-cean, The home of the brave and the free, The shrine of each pa-triot's de-votion, A

world of-fers hom-age to thee. Thy mandates make her-oes as-semble, When Lib-er-ty's form stands in view, Thy

ban-ners make tyr-an-ny tremble When borne by the red, white, and blue. When borne by the red, white, and blue, When

borne by the red, white, and blue, Thy ban-ners make tyr-an-ny tremble When borne by the red, white, and blue.

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FEBRUARY 1944

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TECHNIC OF THE MONTH

A STACCATO CHORD STUDY

With lesson by Dr. Guy Maier on opposite page.

CZERNY, Op. 335, No. 13

Grade 4.

Molto allegro M.M. 88 - 100
More Invaluable Czerny Studies

Our chord study for this month (No. 4 in "Czerny-Liebling Vol. III") unlike January's easier ones, presents inclusive chords, five, six, eight, and ten notes. Such chords, soft or loud, are like swift lightning thrusts of a keen-edged knife—not, as many students play them, like jagged hacks of a dull axe.

Is it customary for a surgeon to make a hair-trigger incision with knife poised in the air? Does he throw the blade at it? Or right, then why bludgeon our sensitive instrument with flailing arms and wrenching wrists? Except for special effects it is essential to play directly from the surface of the key; and this goes whether you want to attain power, brilliance, or richness. No forte or fortissimo should be played by "squirting" or "attacking" the piano. Each chord is played only after the key top is carefully touched.

For maximum benefit etudes should be memorized, and practiced at intervals over many years. If you have difficulty remembering the first eight measures of this study, sing this "modulating" table as you play—I guarantee its efficacy:

"First to G and next to D, and then to E;
To F, to G, to E, to B, to G, to D;
And then we come to rest on G."

As usual, practice the study slowly and lightly, without looking at the keyboard. At each chord think of three things: first, play; second, shift (prepare); third, rest—all done in the twinkling of an eye.

Play the chords with scarcely perceptible hand or arm movement; the utmost economy of visible and invisible effort is essential. Chords should be played with finger tip "feel" with just the barest suggestion of an upward flip of the elbow.

Now practice forte, counting two for each chord; play sharply and prepare over the next chord; at "two" rest on it—let down, relax! Now begin to work for speed; use this rhythm:

Ex 1
\[ \begin{align*}
7 & \quad 7 & \quad 7 & \quad 7 & \quad 7 \\
1 & \quad 1 & \quad 1 & \quad 1 & \quad 1 \\
\end{align*} \]

Also exaggerate it, thus:

Ex 2
\[ \begin{align*}
7 & \quad 7 & \quad 7 & \quad 7 & \quad 7 \\
1 & \quad 1 & \quad 1 & \quad 1 & \quad 1 \\
\end{align*} \]

and in this way:

Ex 3
\[ \begin{align*}
7 & \quad 7 & \quad 7 & \quad 7 & \quad 7 \\
1 & \quad 1 & \quad 1 & \quad 1 & \quad 1 \\
\end{align*} \]

Since the study is cleverly constructed, with the smaller and easier chord clusters at the beginning and the formidable handfuls at the end, it is a good method to start each day's practice with the second part, especially measures 17-24.

To develop solidity and security in students with shaky octave span, I advise practicing measures 9-24 in slow, firm octaves, omitting the inner tones, as in this example (measures 14-15):

Ex 4
\[ \begin{align*}
7 & \quad 7 & \quad 7 & \quad 7 & \quad 7 \\
1 & \quad 1 & \quad 1 & \quad 1 & \quad 1 \\
\end{align*} \]

Such octaves are played with a quick, strong stroke of the thumb and fifth finger; the hand and arm remain quiet; inner fingers resting lightly on key tops. This "finger" octave practice is one of the most potent forces in developing a brilliant octave technique. Done carefully and systematically it develops terrific "punch" in the octave span. But be careful not to overdo—it is a dangerous habit to form if done to excess. Small hands may find it necessary to omit some of the octaves or inner tones in difficult chords, especially those tough diminished sevenths in measures 19-22.

Practice the leaps in measures 23-24 (without looking) fortissimo, first slowly, then as fast as possible. Use this pattern:

Ex 5
\[ \begin{align*}
M 23 & \quad M 24 \\
\end{align*} \]

Watch the sharp contrasts of forte and piano in measures 1-3; use no damp- er pedal; make a quick diminuendo in measure 8; delay the crescendos in measures 13-15 and measures 18-21 as long as possible. When you do tackle them, spot them with machine gun precision!

The original speed, M.M. J = 108, is too fast for general use. Be satisfied if you can zip through the study within M.M. J = 88-100.
Singing Success without Money or Manager
(Continued from Page 81)
resorts scattered throughout the New England states, asking for bookings. Their letters got them some engagements; and, on the strength of them, they acquired a second hand auto, then started out armed with forty-two letters of Introduction.

As the car chugged out of the city loaded with their costumes and groceries for the trip, they made a joint vow: "Keep your chin up, no matter what happens." They had need for this philosophy before proceeding very far. On their first stop, New London, Connecticut, the rear end of the car broke down and the repair bill for this at an end of the first concert, twenty dollars. However, the thrill of the first concert was compensation enough, and they proceeded on their way, picking up additional engagements in hotel, summer camps, and women’s clubs in towns through which they passed.

On their journey to Bar Harbor, Maine, they covered a distance of thirty-six hundred miles and gave thirty-four concerts in twenty-eight days, sometimes in one town in one evening. After deducting all expenses, the girls netted one hundred and fifty dollars each. Some singers would scoff at this amount. But not Houston.

It was fall, but the southern season soon began. Accordingly, she wrote to hotel managers in Florida and other southern cities and secured thirteen bookings. With these as a nucleus, she started south and succeeded in booking thirty concerts for the season. She had been doing this sort of thing ever since.

In ten years she has traveled over half a million miles, averaging fifty thousand a year. She has appeared in almost every state in the Union, in Iceland, Norway, Sweden, Denmark, Finland, Russia, South America, New Zealand and Australia. She now has her own auto and companion, still does the managerial and press work, designs her costumes, carries special lighting effects and handles all details.

"I find it all very interesting," she said. "There are few idle moments I can tell you. I find ample opportunity of expressing myself in a number of ways, even to writing my own program notes and press releases. But best of all, I get to know the people for whom I sing and to know what they want in the way of program material. I have found that much of a singer's success depends on the personal touch. If audiences like you personally, they like you back, and that is all after all the crucial question: do they want you back? "Work"—there is always something I do, but most of it is pleasant.

Wisdom and Whim in the Study of Music
(Continued from Page 92)
and then singing with a folded handkerchief in the mouth—which methods have had their adherents, strange to say. Singing technical exercises is a simple way of confining the voice to its natural register; and since most people have voices which are correctly placed to begin with, trying to shift the position of the voice cannot do any harm. There does arise, of course, the occasional problem of singing notes at extremes of the register. To make these tones, the singer should not try to change the normal position of the throat.

It is precisely because so many do attempt this change that we see singers on the stage, whose faces take on all sorts of grinnaces and distortions. These singers defeat their own purpose, for the only way the voice can be placed is by clearing the back of the throat, allowing it to resonate and give the air to pass through it. This can be done simply by opening the mouth wide and keeping the tongue down—not by any amount of strained vocal or lingual gymnastics.

Whims about enumeration often take such form as having the student, for no reason at all, sing on the vowels, singing only certain combinations of diaphones, singing one sound while "thinking" another. Singing one type of phrase, obviously, will prepare you for singing that type of phrase, but will not improve your technique. As for dividing the attention between the sound sung and the ideal sound, that merely creates confusion and keeps the singer from doing his best. If exercises are to be sung, they should be comprehensive ones, including all the sound combinations. They are to be found in actual singing. Even better is having the student sing actual songs—simple ones at first, certainly—but at least providing practice in what he will be called upon to do. Important, too, is the sensible procedure of making sure you know exactly what a song is about before singing it. This not only assists expressiveness, but also develops familiarity with the work which is an aid to their clear pronunciation.

Apart from singing itself, there are whims which needlessly clutter up an embryonic singer's existence. A pamphlet which recently came to our attention is a good example of this. ’Tis the singer not to eat nuts, cheese, pastry, fresh bread, cake, candy, chewing gum, peaches, tea, coffee, pickles, sauces, butter, onions, tomatoes, potatoes, pork, fried eggs or ice cream; to use only silk handkerchiefs; never to read while lying down; never to rise before seven o'clock in the morning; neither to hum nor to dance; and then commands him to "sing freely and easily as the birds of the air!"

While this is an exaggerated example, it is symptomatic of an attitude that would require Spartan behavior from every person who wants to sing. Such rigors have exactly the opposite effect from the desired one of allowing him to sing freely and easily. Much has been said about diet, for instance, but the only really valid rule is a simple one: avoid the foods which disagree with you, and do not eat too hot or too soon before singing. As for drinking special preparations to calm the voice, or taking tablets of one kind or another, you will find they are both expensive and useless. Nothing that has itself did not provide can help anybody to the natural expression of a good singing voice.

Above all, whatever precepts you do decide to follow, it is important to remember that rules were made for singers, and not singers for rules. There is so much variability among individuals that no hard and fast rule can apply to everyone, and in most cases it is better to learn to sing by singing, continuing to do the things that you discover make for better tone in your case, than by taking some concrete dictum, and applying yourself to it by struggle and strain. Individual diagnosis is preferable to limitation; naturalness is better than artificiality; ease is right, and tensity is wrong—here, summed up, is the wisdom of song study as opposed to its whims.

New Discs with Distinctive Charm
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easy assurance of the conductor, heard in collaboration. Klesue, does not a great deal of playing; but when, as in the opening of the slow movement (the core of the work), he is on his own, he finds that his performance lacking in

A Chamber Music Feast
The Coolidge Quartet, which is scheduled to record all of the Beethoven string quartets, recently reached “Quartet No. 1, in Major, Op. 18” (Victor Album M-704). Of the six quartets that comprise Op. 18, this is the least impressive. It presents the composer in a more restrained mood than in the preceding “Quartet in C minor.” However, the melodies of the first and last movements are light and fanciful, and the middle movements are true dance. The Coolidge quartet turns in a clean, alert reading of this work, but one with less warmth than an earlier version.

It is rumored that the Budapest String Quartet, which in the opinion of many critics is unequalled in the performance of the Beethoven

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No question will be answered in THE EDITU unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Singing Out of Tune —

Q. I am a contralto, twenty-six years of age, and have studied voice at one of the best schools in this city for six years, with a fair amount of success. Last year I started having trouble with pitch. I do not go off key all the time, but frequently enough to worry me, so that I through a great deal of trouble and tears without this happening, and then it suddenly creeps in. I have a revel feeling of what a wonderful pianist and clapping class, I went short to the extract of a half hour. I know this had occurred but I could not place the reason. It is a result I received as great marks and have become very much discouraged. Can anything be done about it?

— Mrs. H.

A. Find the cause of this straying from the pitch and you will be able to remedy it. Have you changed in the least your method of producing your voice or your way of pronouncing your words? Is there much breath pressure or a heavy action of the speech muscles? Or may you have a bad cold or an attack of influenza recently, which might have slightly affected your hearing? Find out soon about it. In fact you may forget to use your sense of time only occasionally is encouraging. Perhaps you were nervous when you sang in the other class and so forced your voices so that you were sharp. Or it may have been that you stood too far away from the piano and therefore did not hear the accompanying distinctly enough. Perhaps the size of the auditorium was greater than the ones you are accustomed to and you became confused, because everything sounding different to you. Each auditorium presents a new and different problem and you must accommodate to the young and inexperienced singer and he can only learn by long practice how to accentuate himself to them all. The reason for you to become discouraged.

Sing with your accompanist in all sorts of character, and keep a note for yourself just where the best place for you to stand is in each. Listen carefully to the sound of your own voice and its relation to the accompaniment, both as to loudness and to pitch. Keep your nerves calm and do not allow any of the sudden distractions that are bound to occur in auditions and public performances to throw you off self-control and pace. In proportion as you become master of the score you will overcome this very unpleasant fault.

A Letter from China

Q. I am sixteen years of age, and I have been occasionally in the habit of singing ever since I can remember. I am anxious to learn. Please advise me what books and exercises I shall use to teach myself and be able to accompany myself on the piano.

A. The Chinese language is the English translation of the following books: C. L. L. C. and A. B. De Beque. Please send me a copy of the Chinese language. I am anxious to learn. Please advise me what books and exercises I shall use to teach myself and be able to accompany myself on the piano.

Q. Where can I obtain the following books and exercises, or written text and music with an English translation? Also the price of each song:

A. The Chinese language is the English translation of the following books: C. L. L. C. and A. B. De Beque. Please send me a copy of the Chinese language. I am anxious to learn. Please advise me what books and exercises I shall use to teach myself and be able to accompany myself on the piano.

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Tone Quality of Organ Stops

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the addition of a slow tremolo. The pipes of the stop were located on the open chest of the organ. There were about thirty feet of clear open space above the pipes for "speaking room," which produced an echo that had much influence on the tone of the stop. Every one admired tone quality, which was so unusual. When the organ was modernized and rebuilt in Serlo Organ Hall, Mothuen, Massachusetts, the pipes of this stop were cleaned, revoiced, and tuned to the modern pitch. The surrounding conditions of the room of pipes completely changed the effect of the tone, and all the effort of the voicer and tuner to reproduce the original tone quality was of no avail. The former charm of this set of pipes was completely lost.

A Lost Voice

Many years ago tourists in Switzerland generally made it a point to visit Basle to hear the wonderful Vox Humana in the Münster Church of that city. The tone quality of that Vox quartets, is also to record all sixteen of these works for Columbia. Scheduled for early release is the Budapests' rendition of the great Quartet in C major, Op. 131. A recent recording by the ensemble of Ravel's "Quartet in F major" (Columbia Set M425) conveys the impression that this group is less happy in the performance of the moderns than in the classics. Although the usual fine ensemble work and tonal richness are apparent in this recording, the Gallic spirit of the work is not conveyed. Not only is the playing heavy-handed for Ravel, but rhythmically, as in the opening of the Scherzo, the accents are not observed as Ravel intended them to be of the Pro Arte Quartet for a true performance of this music.

During the past year Madame Flagstad has been featuring Grieg's song cycle, "Haugtussa," in her concerts. Recently Victor released her program of this work (Album M714). Of all the things that Flagstad has done for the phonograph to date, this, in our estimation, is among her most worthy contributions. Her admiration for these lovely songs is reflected by the enthusiasm with which she sings them; and here her voice is recorded at its best. The poems of these songs by Anne Carisonated Grieg; certainly they inspired him to write some of his freshest and most alluring melodies.

New Discs with Distinctive Charm

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The songs have been aptly called brilliant nature pictures. Haugtussa is the name of a girl about whom the poet has written.

Continuing his recordings of Bach's "Little Organ Book," E. Power Biggs brings us, in Victor Album M711, the preludes for the Christmas season. The contemplative beauty of much of this music evokes a responsive mood in Mr. Biggs, for he plays in this set with more conviction than in the previously issued volumes.

The Trapp Family Choir are heard to good advantage in a group of Bach's "Chorales" (Victor Album M713). This talented group sings with appropriate reverence and understanding. It has been suggested, and it is now similarly, that the Trapp Family performances will be enjoyed as if not taken in too large doses, since the tonal and dynamic range of the single items.

The same thing can be said in connection with John Jacob Niles' recordings of "Early American Carols and Folk Songs" (Victor Album M718), for Niles is a singer with a very limited style. His voice is light and not far removed from the old counter tenor, since he makes considerable use of falsetto. The songs are all attractive, and it is not fair to say that the music is far removed from the folk art song, and not the voice that matters but the presentation. Niles specializes in folk material, most of which he collects and arranges himself.

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Q. I would like to know if the teaching of pedaling for both feet in the organ is generally accepted. I was told the big organists of today do not use both feet, but use one right foot to control the swell. I am now studying pipe organ of a Colonial Church and I want to use both feet. To my experience, an organ seems more useful than just the foot and no swelling. What would you suggest?

A. The big organists certainly use both feet for pedaling, unless you are considering “movie” organists and some radio organists. You say you are currently taught to use both feet. We believe in “expression” too, but do not advocate extremes—that is, the exclusive use of one foot for the pedals and one foot for the expression pedals. Most of the classical organ works could not be effectively played with one foot. Unfortunately, editors do not always consider the use of both feet in their pedaling indications, and it is often necessary to change the pedaling to allow the use of the expression pedals. We would suggest that you study all of the organists on your own, and maybe visit a few who play both feet. It would be interesting to see what you have learned.

Q. What is your idea of a piano for organ students? Do you think of it as a small organ with pedals, or a pedal piano?

A. We are sending you information about pianos, both manuals and grands, pedestrian and pedal organs, in the hope that you will be able to make an informed decision. We are here to provide you with all the necessary information about cost and installation.

Q. I am thirty-two years of age and have studied piano, harmony, and orchestration at the National Conservatory of Music. I am now thinking of my future and how I can best proceed. What is your opinion on this subject? I am about to take the post of director of a school in another state. Will you guide me on this problem?

A. We see no reason why you should not stay at your age, take up choral directing, and we also see no reason why you should not orchestral arranging if you have the opportunity. There are several ways by which you might take up the study of harmonization, reading on the subject, or securing membership in some choral organization under an excellent conductor, under whom you could observe and arrange for several private lessons under such excellent instruction, you could work you could observe and perhaps arrange for several private lessons under such excellent instruction.

Q. To the organist which I am appointing, I have a very small and not over-clear organ. Can you suggest the types of organ compositions that would be best in such a small organ? Where is the music to be secured?—M. C. A.

A. We are preparing catalog to you giving names and contents of Collections for Organ, all of which may be secured from the publishers of The Etude.

Q. I want to know more about the organ in the Cathedral at St. John the Divine, New York.—A.

A. The organ is a Skinner (Ernest M.) and we believe contains four manuals with about one hundred and ten stops.

Q. On the recital organ on which I plan to play with small stops is it possible for me to learn, my work?—L. W.

A. Since we do not know the stops included in your instrument, we cannot suggest any way of replacing them. Your interest in experimenting with the stops as to pitch, quality and so forth and label them accordingly. If you have been able to produce pitch (same as piano), 4 stops produce one octave higher, and 8 stops produce one whole step higher. An experienced organist mechanical or organist who could help you if the instrument is available for consultation.

Q. I am planning a list of stops included in ten organs in which I have access. Will you send me your organ stops as far as accommodating such a list and combinations that will help us in the future? The instrument included in the list are as follows.

A. The registration is to be used for accompanying soloists depends both on the character of the music to be played, and on the number of stops desired and so forth. We will try to give you some general idea of the stops involved, but the instruction in organ stop features, stops produce normal pitch (same as piano), 4 stops produce a tone one octave higher, and 8 stops produce a tone one whole step higher. The Diapason produces a tone of Diapason character, probably undulating with the Diapason. The Oboe can be used as a solo stop or with unisons, in which case the character of the stop may be produced with a reed or be of the tabular type. The Diapason produces a tone of Diapason character, probably undulating with the Diapason. The Oboe can be used as a solo stop or with unisons, in which case the character of the stop may be produced with a reed or be of the tabular type.

Q. Please send information regarding points attached to the organ for pedal practice for organists.—M. A.

A. We are sending you information as to popular pedals and suggestions for the use of them.

Q. Having the absence of your organist and choir director, I am unable to secure the services of a substitute. I am advised by the organist of St. John’s, St. John the Divine, New York to have the organist appoint another one or two registrants. If I do this, how shall I arrange the choir?—D. L.

A. We see no reason why you should not stay at your age, take up choral directing, and we also see no reason why you should not orchestral arranging if you have the opportunity. There are several ways by which you might take up the study of harmonization, reading on the subject, or securing membership in some choral organization under an excellent conductor, under whom you could observe and perhaps arrange for several private lessons under such excellent instruction.

Q. We have a very small organ and our pedalling is not over-clear. Can you suggest the types of organ compositions that would be best in such a small organ? Where is the music to be secured?—M. L. R.

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INDIAN MUSIC, to the majority of us, calls to mind just the drum or tom-tom. Perhaps that is all we have ever heard to mark the time for Indian singing, but each of the tribes has its own ideas of what constitutes its music.

The Navajo Indians of northern Arizona use a small pottery bean pot, containing a little water, with a covering of buckskin stretched tightly across the top, as a drum in their ceremonies for healing purposes. The drum is the only instrument used in the orchestra, and the drummer is the only person taking part in furnishing the music who receives pay for his services. Evidently the feeling is universal that the enjoyment the chorus derives in being allowed to sing is consideration sufficient for their efforts.

But in none of the ancient ceremonies is a regular drum or tom-tom employed. The basket drum takes its place. At one time the Navajos could make baskets; but, while they were only fair specimen, other tribes had better. They could either buy or steal the handiwork of their neighbors; but basketry has almost vanished from their activities. In the present generation only two forms are made by the Navajo women, and these are used for ceremonial purposes. They continue to make these two styles, because they are essential to the sacred rites and must be prepared by the shaman of the tribe who knows what is required. They are skilfully fabricated of twigs of aromatic sumac found only in the neighborhood of the San Juan river, Utah and molded into the forms of a bell. The Pittes, who were once slaves of the Navajos, make the best baskets used to-day by the Navajos.

Of the two baskets for ceremonial purposes one is called a medall basket, because its chief use is for holding sacred corn meal. Its decorations consist of four crosses and four zigzag lines. The crosses are said to represent clouds, and the lines are for lightning. Usually the crosses are in red and the body of the basket of uncolored wood. The crosses have a margin of brown, and usually at each salient angle is a small square of blue. These lightning symbols are usually brown, red, or part of both.

The Ceremonial Drum

The other of the two baskets is called a basket drum. A colored band, red in the middle, with black serrated edges, is the sole decoration. The hand is not continuous, but is intersected at one point by a narrow line of uncolored wood. This is formed to assist in the pronunciation of the drum. The drum is played at night when the fire burns low and the light is dim. The rim of the basket is usually so neatly finished that the medall looks like a bowl. The drummers usually tell where the helix ends if the pale line were not there to guide them. Directions play a prominent part in all Navajo ceremonies and there must be adherence to the prescribed rules. When the basket is ceremonially employed this line must be due east and west. If the margin is worn through or torn in any way the basket is unfit for use. When the basket is turned over, the basket is given to the shaman (medicine man). He must not keep it, but give it away, and he must be careful never to eat out of it. For, unreasonably, it is considered, it is no desecration to serve food in it.

The more important dances (religious ceremonies) of the Navajos continue for nine days, and during the first four nights a song is accompanied only by the rattles in this performance being given on the occasion of the basket. But during the last five nights noises are elicited from the basket drum by means of a yucca drumstick. Much ritual accompanies the using of this drum. It is beaten only in the western side of the medicine lodge. A small Navajo blanket is instead of the East, and the eastern half of the blanket is folded over the center of the basket. There are songs for turning up and turning down the basket, and there are certain words in these songs at which the shaman prepares to turn the basket by putting his hand under its eastern rim, and other words at which he does the actual turning. For four nights, when

A Drum for the Navajo Chorus

By Louise R. Marshall

the basket is turned down the eastern part is laid on the unobstructed blanket, and it is inverted toward the west. On the fifth night it is inverted in the opposite direction. When it is turned up it is always lifted first at the eastern edge. As it is raised, an imaginary something is blown toward the East, in the direction of the snare hole of the lodge; and when it is completely turned up, hands are waved in the same direction to drive out the evil influences which the sacred songs have collected and imprisoned under the basket.

So you can readily see why the drummer earns his pay. He must study long and ardently to get all the ritual in his mind; for, should a mistake occur in the procedure, the entire ceremony would be ruined, and the medicines would have no healing powers; and they simply would not bring a close all work that had been previously done toward the celebration.

The Mysteries of the Drumstick

Every the drumstick is prepared with extreme vigilance. No mere stick will answer the purpose. So intricate are the formulas pertaining to its construction that the shaman has to give particular attention. A new one must be made for each ceremony. It is formed of stout leaves of the Spanish corn, but not even every plant material. Four leaves only are used, and they must all come from the same plant, and from one of the cardinal points of the leaf. All must be of the proper length and also absolutely free from wound, withered points, or blemish of any kind. The leaves may not be cut off, but must be torn off downward at their articulations.

The collector first pulls the selected leaf from the east side of the plant, making a circle with his thumb while he relates the descriptive words, the diction, and the hands. He marks his arm, near the tip on its palmar surface, and calls it. Then he retreats to the south side of the plant and collects his leaf there, but does not mark it. Lastly, he goes to the north side, and marks his last leaf there, and he also does not mark it.

There is a certain traditional way of gaining the swerving. The sharp, pointed ends and curly marginal parts are torn off and stuck points upward, in among the remaining leaves of the plant from which they were cut. The four leaves are brought to the medicine lodge to be made up. The leaves from the songs of the West are used for the center or core of the stick and are left whole. Those from the north and south sides are torn into long shreds and used for the wrapping. The leaves of the stick is divided by a suture of yucca-shred into five compartments, one for each pole. The stick is used. Into each section are put a number of corn, which during the five nights the stick is used are supposed to imbibe some sacred properties. When the ceremony is over these grains are divided among the visiting medicine men to be ground up and put in their medicine bags.

It is necessary to tear the drumstick apart to release its soul and to sacrifice its substance to the gods. The last morning at dawn, when the last song is sung, and the basket is turned up, the drumstick is pulled to pieces in the order reversed to that in which it was put together. This may be done only by the shaman who conducted the rites, and as he proceeds with the work he sings the last song of his unwrapping. As each piece is unwrapped it is straightened out and laid down with its direction. The east sticks in the manufacturing of the basket, which has been carefully laid away for five days, is now brought forth, and one of them is made. It is taken out of the lodge by an assistant, carried in an eastern direction, and laid in the stick box, or in the branches of some large plant if a cedar tree is not at hand, side by side with the crumbling feet of cattle and sheep. There it is left until desired or scarred by the minutest of graces. The man who sacrifices these fragments takes it with him in the hollow of his left hand, to someSand, which he washes with the same number of the shreds from both tips. He takes out also in its tip is a torn and sprinkles it on the one in the same direction with his right hand. As he does this he repeats in a low voice the prayer or incantation: "It will be useful to me in the excess of his musical efforts entirely by rhythm and an irregular series of short intervals and very lathy gales. Wonderfully trained and controlled, they tighten the strings of the instrument and raise their voices in a monotonous scale of melody. They use a queer, unnatural, falsetto voice, with a high pitched, whining, almost insect-like effect even on the night, a key that he does not understand a word of the prayer. Their siren is a single note, or a range of deep ancestral fear and a desire to appease many gods.

AN INDIAN CHIEF

THE ETUDE
VIOLIN QUESTIONS

Answered by ROBERT BRANE

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only one, or pseudonym, will be published.

Should the Teacher Play During the Lesson? T. R. W. There is considerable diversity of opinion among violin teachers. Some teachers, during a lesson, should play continuously with their pupil, or only part of the time; others believe that the pupil should play continuously with the pupil a great part of the lesson period.

Periods play a great part of the time that the pupil plays, in which the pupil plays the same passage, imitating the teacher's interpretation as far as he is able. Other teachers play the piece continuously throughout the entire lesson. So you see, teachers differ in their methods.

Violins by Thir F. P. B. —Violins, made in Vienna, Austria, by Thir, in the nineteenth century, are of medium value, Heinrich D'Albert, the famous violinist, having played these Thirs, Thir's are rarely met with in this country.

The label in the Thir violin is as follows, "J.anne-Thir, frett Viennae, anno 1837," the master's name, Martin, and the name of Vienna, was also a violin maker of some note. You should not buy any old violin, I think there is some dealers in your city.

Various Sizes in Violins M. W. I. We have different measurements for violins so as to suit the size and capacity for stretching of various players, from children to adults. The violin industry is rich in the variety of sizes, quarter, one-half, three-quarters, seven-eighths, full size, and so on. Certain types of violins, violins of a different size, and everything worn by human beings. The greater number of violins are made "full size," because the greatest number of people are able to play this size comfortably, 2. I have not seen any of the German sizes, but you describe, Probably, as you surmise, they have not yet been imported to this country, because of the war. Your only course is to wait until they are imported, and then to try one out and see if he conforms to the individual needs. Choosing a violin is like buying a pair of shoes, a suit of clothes, or any article of wearing apparel. It must "just fit."

The Spiecato Bowing M. H. B. —The work by Grunenberg, "Violin Teaching, and Violin Study," would, as you suggest, be very helpful to you in learning the various forms of spiccato bowing. It has many other hints on bowing, with descriptive illustrations. Mr. Grunenberg says in his book, "The spiccato is used only in passages of moderate speed, as every note requires an independent action which naturally slows up the playing in a considerable amount of time. The bow, being held vertically, is used to strike the string separately for each note. The bow hair, somewhat below the bow center. Other than the bow may be used, the tonal character will be changed so much that the results will offer to us a number of distinctly different varieties. The heavier to the frog, the heavier the sound; from the bow center up to the point, the sound gradually becomes lighter. The artificial spicato is not done with the wrist motion pure and simple, but the entire arm is en- gaged in the movements of the bowing action. It is of special importance that the bow stick should be kept high, well curved and also that the bow stick should be held with the extreme end (not tips) of the three fingers, and the tips of the thumb and of the little finger. There are all in which lies the teacher's importation. I remember the custom of two eminent violin teachers, Prof. V. E. Jacobson, of Chicago, and Henry Kay, who played together a good deal of their lives in the United States. Prof. Schradieck played with his pupil a great part of the time, or played a passage and had the pupil imitate him, Prof. Jacobson, on the contrary, hardly played a note during the lesson. He had an orchestra grand piano in his studio, but l never heard him play a note on it. It had a ten of music bound to it. He smoked long, black cigars continuously, and took up the violin only during the entire lesson. So you see, teachers differ in their methods.

Varis of Crumons Makers J. D. — Few features of the violin have been more discussed than the violin. Hundreds of violin makers have experimented with all kinds of varnish in the hope of duplicating the exact type of varnish used by Stradivari, Guarnerius, Amati, and other great Cremona makers. Many makers claim that they have achieved success, but the works refuses to agree with them, refusing to admit that the problem has been solved. With so many studying the Cremona varnish, it is likely that the secret will eventually be discovered. It will mark a great forward step in violin making.

Stedent Concertos H. O. —Pupils take up the study of violin concertos with the earliest compositions in this form, usually find it best to begin with "Paganini's Concerto," by Fr. Seitz. These are pleasing compositions in which the pupil touches on the melodic enough to be used in public. They give the pupil ideas of the concerto "style." They have a few arias, but, as a whole, are not what the pupils calls "hard." Many of them can be effectively played by pupils who have mastered the three books of "The 36 Elementary and Progressive Studies," Op. 20, by Rayer.

About the Left-Handed Violinist R. C. —I have noted that you write as if you were a violinist who is left-handed. They wish to know whether it is better to have bow with the left hand and strings with the right hand, or vice versa. There is no general authority on the subject. "It was not so long ago that well meaning parents destroyed a left-handed child's nerves, confidence, and good temper by insisting that he sit, write, play with his right hand, because that is the way it is generally done. Stuttering naturally results when a left-handed child is made into a right-handed child, invariably, it will lead to failure and inferiority, and sometimes a serious mental and physical backwardness may result. In some cases, it does no harm whatever, and the child comes out as well as the better child, but this is generally an advantages; but it is a poor risk.

Decorated Violins F. R. P. —Violins decorated on the back with coats, and so on, with mother of pearl trimming and inlays of various kinds, are not especially valuable, as a rule. Occasionally, we find one answering to this description, and made by a really good maker, which is of better quality. Violins with heads of men, or men, instead of scroll, are in the same class. Violins have been made to imitate completely a person's violin without seeing it. If you visit a fine musical instrument, learn the name of your violin without seeing it. If you visit a famous musical instrument maker, and get the opinion of an expert, an expert can tell the value of a violin only if he has seen it. Some experts are leen to draw conclusions, and so on, of the violin are of no use.

The Secret of Violin Tone E. E. —It is not known in musical circles why the violin tone is so rich, so pure, so perfectly formed. It is generally believed that the secret lies in the varnish, but it is also generally admitted that the varnish is not the only factor. Many experts have been well bent within the range of the average performance to explain the varnish.

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Address

THE ETUDE

Lord Byron in Romantic Music

(Continued from Page 73)

of Tchaikowsky found a most grateful subject in Byron's Manfred. Perhaps, like Schumann, Tchaikowsky found in the frenzied outpourings of Manfred's soul a parallel of his own. Like Schumann, too, he threw his heart and soul into the composition, and his own words tell us that at times he, too, became a Manfred.

Byron Supplied Opera with Perfect Hero

Lord Byron in opera seems at first an impossibility, for not one of his plays achieved success as an opera. Nevertheless, Byron left a very real imprint in this field of music, for he furnished composers and librettists with a ready-made hero who fitted to a nicety into operatic scenes. This hero was a composite of Byron's characters, Lucilla, the Giaour, The Giaour and was Byron's own idea of heroism. Strikingly handsome, with black curls and high, pallid brow, he was shrouded in mystery. Sometimes he was a outlaw, but always of noble mien. Around him was an aura of stifled grief, sorrow, and remorse, yet he fought back and seemed to challenge the evil spirits to do their worst. Of course this hero was always in love. Sometimes this love was unrequited, or circumstances made it impossible for him to do more than to adore his beloved at a distance. In short, the Romantic hero was a man who through no fault of his own was condemned to endure stoically all manner of suffering; and then to let the world know, without being too explicit, that he did suffer. Sir Walter Scott gives us a picture of this hero in the rôle of Ravenswood in "The Bride of Lammermoor." Ravenswood is known as Edgar in the opera, "Lucia di Lammermoor." He had suffered the loss of his estate and was further wronged by being misrepresented to the girl he loved. Lucy, in the same work, is typical of Byron's heroines. However bad the poet may have painted his main characters, the weakness of his poems are chaste creations of lovely women, clinging vines who live only in the love of one man and, when they are apparently or falsely to them, find refuge in insanity or death.

French writers seized the Byronic hero with avidity, and a number of Victor Hugo's dramas show this influence in the leading characters. Most important of these have been the famous operas are "Ivan" and "Le Roi d'Amouze." (Leh Rwa Sam-eese) Both of these were set to music by Verdi, the former being known as "Ernani" (Air-nah-nee) and the latter "Rigoletto." (Ree-soh-lee-t0).

Ernani is the hero turned against society. Wronged, he becomes the mysterious head of a band of rebel mountainneers. He is called Ernani but in reality is John of Aragon. Marked for tragedy, he falls victim of his enemy's dagger instead of realizing his greatest happiness.

Rigoletto, although not a noble, is the Byronic type. His cloak of mystery is deep. His sole interest in life is his daughter, Gilda, (Jee-fel-deh) and the memory of his dead wife, "Who loved me the dearest and poor." Gilda herself knows no more of her mother than just this. Rigoletto is cursed by his enemies; and, just at the moment when his plans for revenge seem complete, he finds that he is the one who has been duped and his own daughter is instead of the wicked duke, has been killed. The duke singing his song of the fickleness of woman, at the moment the lovely Gilda sacrifices her life for him, gives another touch of irony that Byron loved so well.

"Lucrezia Borgia," (Loo-krayz-ee-ya) based upon another play by Victor Hugo, shows the influence of Byron. Lucrezia, mysterious and enigmatic, exhibits some of the characteristics of the Byronic hero in feminine form. Like the Dope in Byron's "The Two Foscari," she is responsible for the death of an adored son and meets death by poison.

Manrico in "Il Trovatore" is another Byronic hero. Cheated of his birthright by kidnapping, he is reared in a gypsy camp. But he does not show the bitterness associated with Byron, but he is destined by fate to a tragic end. Death coming at the hands of his brother, who is ignorant of the relationship, is another manifestation of the Byronic irony of fate.

Scribe (Archee b), author of many librettos for operas of the period, also felt the influence of Byron. He lacked the genius and skill of the Englishman, so we find much that is grating. There is the glaring juxtaposition of love and hate, good and evil, unnatural situations such as the devil pictured as a loving father in "Robert, le Diable," and the unsquad whose volley kills his daughter in "Les Hugenots." (Lays Hu-gen-otes) and the hero in "Le Prophète" denying his mother. In the last two there is the redeeming feature of the hero's dignity and courage. In them we find an echo of Israel Bertucio's words in Byron's "Marino Faliero":

"They never fail who die
In a great cause;
They always triumph and sweeping thoughts
Which over power all others and conduct.

The world at last to freedom."

Let our final memory of Byron be that of his brilliant personality, his deep and sweeping thoughts, that which moved Europe more profoundly than those of any English poet of the century in which he lived.
Instruments Music at
John Adams High School
(Continued from Page 96)
and eighty percent of our band and orchestra members take private lessons, a condition which is undoubtedly fortunate in the building of our instrumental organizations, and which exists, perhaps, only in the larger cities. This assumption is based on experience and conversations with men teaching in towns and smaller cities, who find it difficult in these communities to secure teachers of instruments, especially of oboe, bassoon, violoncello, flute, and horn.

I may be repeating the result of others' experience, but I feel very strongly that violin players should begin their studies on this instrument before reaching Junior High School, and the responsibility for getting one's self up to a point in great part rests on the shoulders of our instrumental teachers. While, at present, the school band is more popular than the orchestra, this will not always be true. Our band programs have been well developed, and we are beginning anew to emphasize the importance of our orchestras. There are tremendous forces at work in the music of our land, as reflected in the influence of radio, motion picture, and music recordings. One cannot judge the full extent of these forces until for the symphony orchestra we hear as well as the dance orchestra, the symphonic band as well as the marching band.

In our schools there has been a decline in the string sections. Most of my violin and viola players have been idle, and it has been necessary to find players for our orchestras. Our school system which take an instrument before the seventh grade do so by paying a fee, and special teachers are provided in the elementary schools. In the Junior High, beginning classes are opened, which are generally meant for the grade 7B pupils. At this point instruction is free, as a rule, for one semester, during which time the pupil is expected to study privately. Some of our students are able to begin an instrument in senior high, since late starters are seldom able to assist our musical organizations.

Naturally, the band players are to be found among our twelfth-graders, and among those one seldom finds a player who has reached musical reliability and musicianship in three years or less of study. Scheduling band and orchestra rehearsals is less of a problem in large schools than in smaller ones. The administration in our building is sympathetic to the needs of the music program, and our subjects are often given preference. This means that pupils are readily able to arrange their music schedules. Our organizations meet daily, and there are nine forty-five minute periods for the day.

Last semester, one hundred and fifteen students registered in the band groups. The first band met the first period, and the second band the second period. Most of the players coming to senior high are scheduled both for the first and second periods of rehearsal. Those who meet the requirements of the first band are then permitted to use their bands in the football bands. The orchestra starts at the fourth period of the day. For several semesters a theater orchestra was scheduled for the ninth period, but it was found more convenient to hold theater orchestra rehearsals one evening a week. The function of the theater orchestra is to furnish music for such events as the Annual Play, Honor Society Inductions, and the Annual Operetta as well as other special programs. There is but one instrumental concert during the year, and as a rule this combined band and orchestra program takes place in January.

Band activities are not so great as in smaller communities, due to the fact that activity in the large cities would bring so many demands for this type of organization that definite limits must be placed. A band which performs at dances after school is permitted and supervised, although the members choose their own director.

The financing of our music program is ordinarily in our own hands, and small nominal fees are made up to some extent through the cost of music. The paid admissions to the January concert go into the general fund of the school, but allowances of varying amounts are made from this fund for our use. An interesting fact about our instrument repairs is that many of our high school students are able to travel to work in a workshop and work, and to do the repair work in all the Cleveland schools. This has been found both convenient and satisfactory.

There is available a group of school-owned instruments, which are loaned out to pupils as needed. On such loans no fee is charged, but a bond must be signed guaranteeing that the instrument will be returned in good condition, and holding the user responsible for unnecessary damage or breakage. Observation shows that it is better to

(Continued on Page 197)
connections between them, all pointing to a superstructure of Turkish influence on the Finno-Ugrian. I also wish to point out that I did not go to the folk music of the Turkish towns, or even to the country regions, but to the nomads themselves. Their music is many thousands of years old and, even to-day, strangely pure and intact. Bartók himself, one would think, should have been completely inundated as an original composer beneath this submergence and identification with the folk sources of his land. Nothing, or nothing; contrary, could be less true. In seemingly opposite poles of development, but in reality one of the most parallel, since the freedom given him by the folk song proved inculcable to his creative flight, Bartók became more radical, more austere in his harmonic use and melodic flow, as his researches deepened. The "Fourteen Bagatelles, Op. 6" for piano, composed in 1908, which created a sensation at the time, for their independent patterns and unresolved dissonances, were results in this direction. This was continued with works like the "String Quartet No. 1, Op. 7" and the "String Quartet No. 2, Op. 17"; the opera, "Bluebeard's Castle"; the two ballets, "The Woodcut Prince Balzac" (1913) and "The Wonderful Mandarin Pansy"; "Sonata No. 2 for Violin and Piano", the very apex of his individual style and expression.

At the same time Bartók arranged, scored for voice and piano, for piano alone. For violin and piano, piano duet, and piano trio, put to general use the folk material at his disposal. Some of these arrangements and settings are the most stylistic and artistic constructions that have ever taken form. The "Three Rondos on Folk Tunes" for piano (1916-17) and the "Twenty Hungarian Folk Songs" for voice and piano (1929) are particularly excellent examples of the manner in which his individual harmonic and tonal palette and forceful rhythmic patterns are united with the archaic and melodic one.

Then again, there are works like the two Rhapsodies for violin and orchestra and the Rhapsodies for violin and piano, and violoncello and piano, respectively, compositions which pour out the folk element with a clarity and poignancy scarcely found either in Brahms or Liszt. That is the creative, three-dimensional Bartók: the ability to give inimitable form to the folk melodies themselves, to give them a new life and meaning through artistic fantasy and invention to raise edifices of sound and form demanding no other justification.

What is the secret? Bartók, of course, could not answer. But one can do no better than to recall what he had already said: "It is not enough to have the will; one must also be capable."

The dangers of folk identification through wishing, rather than through impulse, have been no better summed up than by Bartók himself:

"The appropriate use of the folk song material is not, of course, limited to the sporadic introduction or imitation of these old melodies, or to the arbitrary thematic use of them in works of foreign or international tendencies. It is rather a matter of absorbing the means of this time. Before that, from about 1918 to 1924, my work was more radical and more homophonic."

"With maturity, it seems to me, comes the wish to economize—to be more simple. Yes, this may account for similar trends in the music of the other composers of my generation. Maturity is the period when one finds the just measure, the middle course which best expresses his own musical personality. The young composer is inclined to give everything he has at once. If I could write my first quartet again, I would not write it the same way, naturally. To-day, I see in it some superficial material and some resemblance to Wagner. My last quartet, the fifth, is a more individual work. As for the composer's individual style—there is no explaining it, other musical expression hidden in them, just as the most subtle possibilities of any language may be assimilated. It is necessary for the composer to command this musical language so completely that it becomes the natural expression of his musical ideas."

Bartók, who belongs to that group of musical innovators headed by Schönberg (shén-běrk) and Stravinsky (stră-věn-skit), a group with which all the pre-war and post-war radical harmonic and rhythmical devices are associated, does not at all agree with the conception that the ideas which they advanced were revolutionary.

"The period—speaking roughly—from 1910 was not revolutionary at all. In art that is not possible. In art there are only slow or fast progressions. It is essentially evolution, not revolution."

"I myself, I believe, have developed in a consistent manner and in one direction, except perhaps from 1926, when my work became more contrapuntal and more simple on the whole. A greater stress of tonality is also characteristic of this time. Before that, from about 1918 to 1924, my work was more radical and more homophonic."

"With maturity, it seems to me, comes the wish to economize—to be more simple. Yes, this may account for similar trends in the music of the other composers of my generation. Maturity is the period when one finds the just measure, the middle course which best expresses his own musical personality. The young composer is inclined to give everything he has at once. If I could write my first quartet again, I would not write it the same way, naturally. To-day, I see in it some superficial material and some resemblance to Wagner. My last quartet, the fifth, is a more individual work. As for the composer's individual style—there is no explaining it, other
Last month we discussed accordion harmony and analyzed the Fundamental Triads of Tonic, Sub-dominant and Dominant. This month we shall continue the subject and discuss the formation of the various chords which are mechanically combined in the accordion's bass section.

It is essential that accordionists know what combination of tones sounds when they push the different chord buttons. Those who wish to harmonize simple melodies will find this knowledge necessary. Our explanations will be simplified for the benefit of those who have never studied harmony. The instructions are brief but the important rules are clearly defined.

Example 1 shows the C major, C minor, C seventh, C diminished and C augmented chords in their various inversions; also in arpeggio form. This was taken from the text book, "The Jazz Accordionist." We shall explain the formation of these chords briefly at first and later more thoroughly.

A major chord consists of the root, third and fifth degrees of the major scale. A major chord becomes a minor chord when the third is lowered a half tone. Thus the chord of C major—consisting of C, E, G—becomes C minor with the notes C, E-flat, G.

A seventh chord consists of a root, third, fifth and seventh degrees. There are six chords of the seventh, but the principal one is the dominant which consists of a major triad and a minor seventh. Thus a dominant seventh chord on C (7th) would consist of a C major triad with an added minor seventh, making the chord C, E, G and B-flat.

A diminished triad consists of a root with two minor thirds added, while a diminished chord consists of a root and three minor thirds. Thus a diminished chord built on C consists of C, E-flat, G-flat (F-sharp) and B-double-flat (A).

A major triad is augmented by raising its fifth a half tone. For example, an augmented chord built on C consists of C, E and G-sharp.

Let us now approach the subject of chord building more theoretically by studying the intervals which are very important. The various steps of the scale are called degrees, and when two of these are considered in relation to each other we use the term "interval." Each interval has its own name, according to its mode of major or minor. It is always figured from the lowest to the highest note, including both.

Every major scale contains major and perfect intervals. The first interval is called a perfect prime; it is a zero interval, since there is no difference in pitch between its two tones. The second, third, sixth and seventh intervals in the major scale are major intervals. The prime, fourth, fifth and octave are perfect intervals. They are termed "perfect" because all other intervals change their mode from major to minor or minor to major when inverted, while perfect intervals remain perfect when inverted.

Example 2, taken from the text book "Accordion Harmony", shows

(Continued on Page 137)
Practical Hints for Training the Conductor

(Continued from Page 98)

this translation so distinctly that it shall be understood by those to whom his speech (interpretation) is addressed.

Now, while the capacity to be skillful is given by Nature to different persons in greater or less degree, skill itself does not spring Minerva-like from the brain of any genius. It must be cultivated. Sometimes the cultivation is easy; at other times it may be painful; but cultivation must go on, by one method or another, faster or more slowly, according to individual temperament, circumstance and application.

Physical Training, as Well as Musical, Is Demanded

How to draw all that he has into the focus of an acceptable performance is the problem that calls for more physical training than many observers imagine. The necessity for quick physical and mental coordination has already been mentioned. In conducting, this is even more important than in singing or in playing a solo instrument. In the latter case, the performer is required to master only of himself, his voice, clarinet, flute or trumpet. In the former, the performer deals with multiple voices and instruments, and his mastery must extend from himself to them. If his coordination is out for the minutest fraction of a second, if his reflexes are not in perfect working order, the performance will suffer. What these players call 'a loss in tempo,' meaning the loss of time spent in a foolish move, will be the result.

To train his body should be one of the conductor's tasks, since during the performance he can express himself to the orchestra solely through physical movements, facial miming and all the intricacies of what may be called 'sight signals' in contradistinction to 'sound signals.' In order to make this physical activity the manifestation of imaginative activity, the conductor needs a body that is responsive to instantaneous demands. More than other musicians he must rely on physical or motor consciousness. A violinist or pianist has always his instrument under his hand. The conductor must establish the same control at a distance.

Training often begins with the correction of bad habits, such as a stiff, 'numb' hand, want of independence and freedom in necessary movements, and unwanted motor-irradiations, as, for example, the unwanted movement of the elbow in connection with a gesture of the right hand; an inclination to parallel hands; the movements of both arms, and the like. If the pupil is the victim of such habits he will suffer from confusion the first time his attention is diffused, when it becomes necessary, let us say, simultaneously to keep under control the line of a musical performance with one hand and with the other to correct an occasional defect in intonation or rhythm. Even if no one in the orchestra needs correction at the moment, the conductor whose movements are "tied" will be unable to master the elements of polyrhythmic passages.

If the conductor stands badly, the rhythm of his arms and hands will be affected. If he shifts from one foot to the other or takes unnecessary steps, if the movement of his to movements of hands and fingers: gestures of the hands; pose; and turning of the head; movements of the body as a whole (as in turning from left to right and vice versa), and combined movements.

I practice these or similar exercises myself. In studying a score, in planning how I am to interpret it, I strive for the quickest and surest means of making myself understood. Therefore I may experiment, in the privacy of my studio, with different gestures, and practice the one which I think the most effective. But of course my exercises are worth something only if they are carried out conscientiously and with intelligence. The more this is so, the closer the balance. And if the inner potential qualities of the artist require balance, the same is true in regard to the relation between artistic qualities and technique. One cannot overweigh the other if the balance is to be maintained. Both elements must be so perfectly adjusted that they present an organic and harmonious whole. When the conductor has achieved this balance we can then say of him that he is literally a master.

A Star Enters Her Teens

(Continued from Page 78)

followed her career. If she can hum tunes in her crib at fifteen months, charm Paul Whiteman at six and scintillate among Hollywood's film notables at eleven and twelve, what will she do next? With such a start it would seem that almost anything might happen in the next dozen years.

Pirating Parnassus

(Continued from Page 100)

The listener is haunted for days by a vague resemblance he cannot quite clarify. It may be argued that a mere coincidence of note sequences, differently accented and colored, is not really "a steal"; it is possible that two men, with only twelve half notes at their disposal, might well hit upon the same sequence in building their melodies. Still, certain similarities are striking.

There is a strong resemblance, whether purposeful or accidental, between Marcheta and the climax theme of the Overture to "The Merry Wives of Windsor" by Nicolai (né-kö-ö), between Here Comes the Man with the Mandolin and an old German drinking song, between Noch Ein Troepich, often Ti-Pi-Tin, and the Waldteufel Waltz; between Let's Fall in Love and the Garden Scene from "Faust"; between Love in Bloom and one of the chief transitions in Johann Strauss' Waltz, Voices of Spring; between Jerome Kern's "The Clouds" and "I\'v\' Hatten Gebaut ein Staat"; between Johnny and You're Here, and I'm Here, a bit of the dance-craze period around the time of the World War; between Tony Pastor, the Geng's "All Here was evolved from a chorus in "The Pirates of Penzance." It's a Low Way to Tipperary, boasts two from Has Anybody Here Seen Rep? ballad, Eileen Alaina. Often sung by Tony Pastor. The Prisoner's Song bears a kinship to an old topical ballad, The Train That Never Returned, both reflecting a primitive
folk-style that assured popularity in two ages of markedly different ideas, over a generation apart.

Mainly the hits of Rudolf Friml, who came to this country as accompanist for Jan Kubelik (koo-bel-ik), echo folk airs of his native Bohemia. One of the most interesting resemblances is to be found between Wagon Wheels and God's Acre—both songs which latter is arranged from Dvorák's (dvor-shak) "Symphony from the New World" which, in its turn, was inspired by Negro folk melodies. A borrowing without any geographical sense at all is the similarity between On the Beach at Bali-Bali and a Swiss yodel. And by playing with the notes you can

Brahms' Wiegenlied (vay-gen-lied) (Lullaby) is identical with the "I'm comin'" refrain of Old Black Joe. Weber, Liszt, and Grieg drew on the folk music of their people. Mozart borrowed from Duport. Charles Wakefield Cadman used native Indian material in From the Land of the Sky Blue Water. Thurlow Leav-erance adapted an Indian melody, setting it to an exquisite harp-like accompaniment in By the Waters of Minnesota. Schumann interpolated The Marseillaise into The Two Grenadiers. Perhaps the climax of borrowing was reached when the Russian modern, Shostakovich, used Vincent Youman's popular Tea for Two as the theme of a symphony.

Most great composers have gone in for periods of "influence"; some—Dvořák (dvor-shak) for instance—have advocated stronger nationalism in music by studying and utilizing folk themes. Indeed, his "Symphony from the New World" was begun with the purpose of blazing the trail in this direction for his American pupils, during his period of activity in New York City. But such influences are quite different from lifting complete thematic phrases and accenting them in jazz time. Whether or not the practice is good is a question each one must decide for himself—regardless of the copyright law. In any event, it is a custom that has taken root among our purveyors of popular tunes, and there is no immediate indication that the roots are shriveling.

There is a good chance that next season's hits may derive from Bach and Beethoven, both of whom have thus far been somewhat neglected by jazz time borrowers. There is an equal chance, however, that the feet of Tin Pan Alley may mount upon a path even more desirable than that of Bach and Beethoven—the path of completely original composition.

"Music is a spiritual art; it should elevate and enrich life with beautiful thoughts, feelings and experiences. These vital things seem to be lacking in most modern music."—Sergei Rachmaninof.


during the education of students (first-year, second-year, third-year, etc.)

arrive at Lehar's Frasquita, Serenade, My Little Nest of Heavenly Blue, or the César Franck "Symphony in D minor." Popular songs have often been manufactured by band leaders, Paul Whiteman, Tommy Dorsey and others, who have simply played classic melodies in dance rhythms. Whiteman made a great success with his arrangements of Pale Moon, Song of India, To a Wild Rose, and Chansonette. Martha came, readily-made, out of Fiolov's opera: Shabby Old Cabby from The Campbells Are Coming; while Tchaikowsky (tsha-e-kof'-shki) is originally responsible for No Star Is Lost, Our Love, and Horses. A whole battery of nursery rhymes—A Ticket, a Ticket, Where Has My Little Dog Gone?, Stop Beating Around The Mulberry Bush and so on—have lent themselves to hits, even as Lucy Locket Lost Her Pocket lent itself, long ago, to Yankee Doodle.

It is amusing to see what can be done by rearranging those twelve little half tones of the scale. Sing the dignified four tones of the Westminster chimes. Sing them in reverse order, and you have How Dry I Am. Now sing this song in waltz tempo, and you have The Merry Widow Waltz. Irving Berlin cleverly and frankly interpolated a bugle call into Alexander's Ragtime Band, and George M. Cohan created one of the finest marching songs of all time by using it in Over There. Another earlier Berlin interpolation is of Mendelssohn's Spring Song in That Mesmerizing Mendelssohn Tune, the most gracious form of legitimate borrowing.

Actually, there is nothing new about the principle of tune borrowing. Haydn's music is filled with Croatian melodies; the first phrase of the Austrian Hymn comes from a folk song. The Star Spangled Banners is a taking over of John Stafford Smith's Anacreon in Heaven. Brahms was markedly influenced by Beethoven, and the introduction to

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Address inquiries to

Dr. Bob Jones, Jr., Acting President

Bob Jones College

Cleveland, Tennessee

FEBRUARY, 1941
The Musical Air Waves
(Continued from Page 65)

and Milton Kaye, pianist, are the performing artists. This is their third season on the air. The two artists began their recitals two years ago, believing that the viola, although an important unit in the orchestra, was not heard as frequently as it should be. Through their broadcasts of old and new sonatas for viola and piano, they have stimulated interest in the viola of the players, the interest not only of general listeners, but also of composers and musicians. This season they are playing selections by the recognized classic and modern composers, as well as introducing compositions by young contemporaries who have been inspired, through these programs, to write for the viola.

Recently we spoke of Russell Bennett, the American composer, and his radio program called the "Russell Bennett Notebook", heard Sundays 7 P. M., EST over the Mutual network. As a sponsor of novelties, Bennett has few peers. Fan mail for a radio show being somewhat of a novelty for him, he seems to have found inspiration in the letters of his admirers; for recently he selected a typical letter, used its contents as lyrics, and arranged them in a composition for chorus and baritone. The new Bennett work, untitled at the time of writing, will probably be played and heard by the time this is read. Our point is that the "Bennett Notebook" is quite a show, and our readers who are interested in novel phases of America may do well to spend a half hour with the composer and his orchestra. Since the debut of his show, Bennett has received many comments on his music, his arrangements, and his ability as a commentator. Most of them are favorable, but a few writers have complained of the modernism of his American music. However, there is always room for divergence of opinion on radio shows.

A defense conscious nation has been given a chance to get an inside view of Uncle Sam's expanding military camps in a couple of programs heard lately on the air. The "Vox Populaires", as the Columbia network calls itself, has been jumping around lately. On Thursday evenings (7:30 to 8 P.M., EST) from one military post to another, querying officers and "non cords" on the duties and delights of the army. And the Mutual broadcasters have been giving us the color and human interest of life in an eastern military training camp on Sundays (2 to 3:30 P.M., EST). The emcees of these latter programs is Tom Siter, a familiar WOR (New York) voice. According to him the broadcasts are built on a flexible basis, with no fixed formula or pattern—just a lively and entertaining half hour, showing the many phases of camp life: on duty, off duty, from rifle range to parade ground, to mess hall, and to barracks. Occasionally star entertainers from the stage and radio are heard as they perform for the entertainment of the soldiers and their visiting relatives.

NBC's "Music Appreciation Hour", heard Fridays from 2 to 3 P.M., EST, is scheduled this month for three broadcasts—February 7th, 14th, 28th. In the program of the seventh, Dr. Damrosch will conduct the concert in Series C and D, which is concerned with "The Musical Forms" and "Lives and Works of the Great Composers." The first half of the

Brahms' Prickly Pet
(Continued from Page 82)

not the good engraver's fault that my own portrait is not enclosed. Today, I almost regret that I behaved with my usual obstinacy (Brahms hated to sit for a portrait) for on a day like this you want to come as much in person as possible. This may explain my present mild gift. I have the autograph copy of the F-major Symphony (the third). Sending it to you makes me feel that I am heartily shaking hands with you. More is not meant by it, and now I make room for the next speaker.

Brahms, the Severe Critic
Like Bruckner, Brahms used to invite young musicians to his table. But discussions with him were extremely difficult for these young men, since Brahms was convinced that everyone should go through as difficult an apprenticeship as he himself had done. But when Jennens (yen-ner) had a painful experience in this connection, Brahms, who held Jennens in high esteem, had offered to take him as a pupil. When Jennens came to Vienna, he received every material assistance from his teacher, who helped him find rooms and even procured a small financial allowance for him. But about his work Jennens never heard an appreciative word, and on the contrary, he was bombarded with sarcastic criticisms. It was early when he had suffered this treatment for a whole year that Brahms explained his behaviour: "You will never hear a word of praise from me. If you cannot endure this, your talent deserves to perish."

Another young man who often shared his meals with the master was the music scholar Emmanuel Mandoszewski (muhn-deh-shwik), who was later to become the editor of the Collectors Edition of Brahms' works. While still at his summer resort Brahms arranged to meet "Mandy" for lunch at the Red Hedgehog "in the good old way," for he enjoyed discussing with this faithful follower various problems concerning the history of music, in which he also was keenly interested. Moreover, Mandy knew how to take a joke, and with him Brahms could indulge in his love of teasing. The composer, for instance, liked to amuse the young man with his comparison of the women's choir which he conducted.

Sometimes the simple restaurant was used for even greater festivities. Thus, after an exquisite performance of Brahms' "Quintet" in B major for Clarinet and Strings by the Joachim Quartet and the clarinetist, Richard Mühlfeld (moo-fell), the most important representatives of Vienna's musical life gathered here to entertain in honor of the composer. On this occasion the fair sex suffered some disappointment. (Continued on Page 139)
SOME SEVEN OR EIGHT YEARS AGO dance orchestra leaders "discovered" the guitar and were happy to add to their existing ensembles, this new musical voice; the sonorous, enchanting tone of its strings blended beautifully with that of the other string and wind instruments and provided a background impossible to obtain from any other source. In recent months this situation has changed somewhat, and here and there we find some orchestra leaders of national fame skeptical about the value of the guitar in dance ensembles. Now what is the reason for this turn about? Let us not put the blame on the instrument itself. The American manufacturers of this instrument have made wonderful strides in developing an orchestra guitar which has no superior anywhere as far as workmanship, tonal volume, or tone quality is concerned; and electric amplification has given it enough power to hold its own against trumpet and saxophone.

During a recent conversation with the writer, a well-known band leader discussed the merits of the guitar and did not hesitate to put the blame right on the players themselves. "I am fond of the guitar," he said, "but to find a guitarist, who is musician enough to measure up to the other members of my band, is like hunting for a needle in a haystack." Here is your answer, guitarist. What do you intend to do about it? Are you going to let the guitar, an instrument capable of great artistic possibilities, go the way of the tenor banjo into gradual oblivion, or are you serious enough to study it as earnestly and thoroughly as the professional pianist or violinist studies the instrument of his choice?

Among some recent letters addressed to this department we found one in which our correspondent asks: "To be able to play the guitar with a good orchestra is it necessary for me to read music, or is it sufficient to play the chords from symbols? I have studied the guitar about a year and can play any chord possible, but have used symbols only." This reminded us of a remark made by a foreign music educator, who spent some time in this country teaching and was asked what impressed him most about the American student of music. "Too many of them like to take short cuts," he answered.

Now we have learned from many years' experience in playing and teaching the fretted instruments that there are no short cuts in the study of instrumental music, not if one wants to amount to something. True there are some students who can omit certain exercises, which may be necessary to others—special exercises that are intended to strengthen a finger that is weak on some hands or for some other reason—but these fingers are usually taken care of by a competent and conscientious teacher, who is in a position to select just the right studies for each individual pupil.

Once you have decided upon the orchestra or plectrum guitar, place yourself in the hands of a reputable teacher, have him guide you in the selection of a good instrument and then follow his instruction to the letter. If no teacher is available in your vicinity, get all the instruction books possible and study them carefully and slowly, skipping nothing. To those studying without a teacher we suggest spending the one or two weeks of their summer vacation in some city where they may gain the benefit of expert instruction and advice, taking a daily lesson during this vacation period, which would prove time and money well spent.

The beginner should by all means start his studies with learning to read music, just as a child should learn his A, B, C's in order to read and write; there is nothing secret or difficult about it. Persistent daily practice will soon bring about results.

After the rudiments of music are thoroughly mastered, scale practice is in order; beginning with one octave and later extending to two and three octaves. The production of a good tone should be carefully studied. An energetic movement with the plectrum across the string downwards, directed towards the next higher string, will produce a fuller and rounder tone than picking the string with the hand moving upwards away from the string. It is well to use down strokes on all notes for some time; and when scales can be played in this way evenly and smoothly, then the alternating down-up stroke may be used. The right hand always should be held in a relaxed position; and a flexible wrist helps materially to simplify execution.

A good tone also depends on the (Continued on Page 136)
Morning at Valley Forge

(Continued from Page 77)

...coming, and we confidently predict the advent of one of the greatest spiritual revivals in all history in which musicians will have a glorious opportunity to take part.

The Orchestra Guitarist

(Continued from Page 135)

action of the left hand fingers. These must be trained to drop onto the string with a quick movement, holding the string firmly for the duration of the note. Once the single string technique is fairly well established, the study of chord formation is the next step. Begin with the three principal chords in all the major and minor keys, study these so you will know every note that is used to make up each chord, then proceed to their inversions and all other chords that may be found in all positions on the guitar fingerboard. In the playing of chords the left hand again plays an important role, especially when the Barre is required to hold down firmly two or more strings with the first finger. To play the first finger for this purpose it is advisable not to begin with the simple four-string chord on first, second, third and fourth strings and later include the notes on the fifth and sixth strings. Having acquired a thorough knowledge of chord construction, it is now necessary to practice quick changes from one chord to another, which requires lots of patience, persistence and hard work.

Practical Requirements

The suggestions made so far should provide a solid foundation on which good guitar technique may be built, and the serious student will now want to go ahead and study the compositions written for guitar solo. Begin with the easy ones and gradually develop the ability to master those of greater difficulty. A guitarist, to become an asset to a dance band or radio orchestra, must be able to play occasional solo parts, or be able to transpose from one key to another and be a good sight reader in addition to his other accomplishments. In order to play from piano copies it is necessary to be able to read music in the bass clef and to transpose the chords written for piano into the treble clef and in many instances play them an octave higher. Last, but not least, a correct harmony is strongly advised for every student. All of these things mentioned combine to make up the technical equipment of an orchestra guitarist expecting to succeed in having to hold his own as a competent musician with the other members of an orchestra.

"I think there is too much sentiment nonsense going on about appreciation of music." - Mr. Geoffrey Shaw
Accordion Chords
(Continued from Page 121)
a C major scale with abbreviated names of the various intervals. All other major scale intervals are named accordingly. By again considering the formation of a major triad, we have the definition that it consists of a root, major third and perfect fifth.

Example 2

<table>
<thead>
<tr>
<th>C Major scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
</tr>
<tr>
<td>M6th</td>
</tr>
</tbody>
</table>

Minor scales contain minor, major and perfect intervals. A minor interval is smaller by a chromatic half-step than a major interval. Example 3 shows a C minor scale with abbreviated names for the intervals. All other minor scale intervals are so named. This scale differs from the major in that the intervals of the third, sixth and seventh are all minor intervals. The intervals of a fourth, fifth and octave are perfect intervals, as in the major scale. We now have the definition that a minor triad consists of a root, minor third and perfect fifth.

Example 3

<table>
<thead>
<tr>
<th>C Minor scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
</tr>
<tr>
<td>M6th</td>
</tr>
</tbody>
</table>

A diminished interval is a chromatic semitone less than a perfect or major interval. We find then that the definition for a diminished triad is that it consists of a root, minor third and diminished fifth. Notice that the next smaller interval than a major is called a minor, but the next smaller interval than a perfect is called a diminished interval.

An augmented interval is larger by one half-step than a perfect or major interval. An augmented triad is defined as consisting of a root, major third and augmented fifth.

Standard accords do not have a special row of buttons to play augmented chords. A few accords have been made with the extra row of buttons, but they have not proved to be so popular as they are more cumbersome than the standard type. A provision has been made in standard accordions, however, for the augmented chord, as the dominant, or fifth, has been omitted in the combination of all dominant seventh chords. This permits the substitution of an augmented seventh chord, which is really a chord of the seventh with an augmented fifth. The dominant seventh chord button is played, and the augmented fifth is combined in the harmonization for the right hand.

We urge accordions to make a thorough study of these intervals, as they are the basis of all chord construction. Accordions should also devote some time daily to the study of chords. We suggest that they make a complete chart of all chords in all keys, using the illustration with this article as an example.

Pietro Delio will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Instrumental Music at John Adams High School
(Continued from Page 129)

avoid having more than one person use a school instrument. It is difficult to concentrate responsibility for the care of that instrument.

A careful system of grading has been worked out for pupils of band and orchestra, and while the merits of different grading systems always will be debated, our system has proved effective in maintaining standards of musicianship. Perhaps one of the outstanding features of this system is the privilege of retesting. I have found that if a pupil is given a low grade in his first test, it may prove a deterrent to his development. Therefore, if he finds that by working to better himself and by having another chance for a better grade, he will not only have incentive to improve himself, but add to the general worth of the entire organization.

We are also using a point system in the John Adams School, one that has been in use for three semesters. It entails a lot of work, and was begun only after a questionnaire had been issued to gauge its desirability. Grading, then, depends on the system of characters and demerits and total numbers of points. Taken into consideration in this point system are such items as discipline, practice, test results, attendance, extra activity or responsibility within the organization.

They love all, group spirit is fostered. There are no antimodest nor preferences. There are private conferences, and support of the family is sought. The teachers and supervisors are imbued with the idea of making a good citizen of the pupil as well as a good musician, and traits of character and good living are engendered in every way. Attitudes of mind, manners, and general behavior are not neglected. We are not regimenters; we try to be builders of wholesome, vital young citizens.

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The Value of a Symphony Orchestra

Mr. Lewis H. Clement, formerly conductor of the Toledo (Ohio) Symphony Orchestra, has sent us the striking letter of the late Theodore Thomas presented here with. Mr. Clement has repeatedly fostered the formation of a symphony orchestra in this Ohio city on the beautiful beach of Lake Erie, which for some years has been making such a memorable contribution to art in its many phases. One of his sponsors was the lamented Theodore Thomas, one of the greatest orchestral conductors which our country has known, who in March of 1903 wrote thus to Mr. Clement:

A symphony orchestra shows the culture of a community best. The man who does not know Shakespeare is to be pitied; and the man who does not understand Beethoven has only half lived his life. The master works of instrumental music are the language of the soul, and affect more than those of any other art. A serious love of the arts, as called, is the true test of its purity and its importance.
New Discs with Distinctive Charm
(Continued from Page 134)

Moussorgsky's Song Cycle, "The Nursery", has far more appeal for adults, even though it does not rank among the composer's most distinguished works. Igor Gorin, the baritone performing this cycle in an English translation (Victor Album M-686), obviously enjoys playing the part of the child who speaks to us, and within the limitations of the texts succeeds in making the songs sufficiently credible.

Dusolina Giannini, with members of the Orchestra and Chorus, singing the famous scene from "Norma", beginning with the Canzona-Casta Diva (Victor disc 17560), is heard at her best on records. Although hers is both a credible and sympathetic performance, one does not feel that the role of Norma fits her as well as it did Ponselle.

Brahms' Prickly Pet
(Continued from Page 134)

ment, for when Brahms was asked which ladies he would prefer as his neighbors at table, he chose "Miss Clarinet"—as Mihlfield with his heavy dark beard was nicknamed, thanks to the wonderful softness of his tone—and a little-known clarinetist named Steiner, who shortly before had performed the same work with the Rosé Ensemble. During the whole evening, Brahms talked with his two clarinetists, especially with Steiner, to make him feel less out of place in the brilliant gathering. Musicians were not the only visitors who came to see Brahms at the Red Hedges. Other prominent men met him there, such as the playwright and critic Otto Brahms, who wanted to see his "genius" Brahms. Even present was the Landgrave of Hesse, for instance—decided to patronize this simple restaurant for the sake of the composer's society. So it is not surprising that the graphic art of that time reflected Brahms' relationship with his favorite restaurant. Otto Böhler made a charming silhouette of Brahms accompanied by a red hedgehog. Faithfully, the tiny animal is following the heavy figure. In the same way, the simple restaurant had been faithful to Brahms. It was a sort of home in the pleasant atmosphere of which the lonely and aging bachelor enjoyed the warmth and understanding of good friends.

The World of Music
(Continued from Page 75)

OSCAR STRAUSS, a native of Vienna and composer of "The Chocolate Soldier" and many other operettas containing Viennese waltzes, recently arrived in this country from France where he became a naturalized citizen. He was declared, in an interview with reporters he declared, "America is the most musical nation in the world... You are producing your own great artists, great singers, great instrumentalists. And now you have begun to create a great American music... Only recently have you begun to break away from mere imitation of European music. Those who are most likely to become the great American composers are those who have begun their work under the genuine influence of this recent period."

TWO HUNDRED ODE BALLADS and Folksongs, written by southern sharecroppers during their mass migration to California, have been collected in the form of a phonographic Library by two instructors of City College, New York City, and presented to the Library of Congress.

THE WALTER W. NAUMBURG MUSICAL FOUNDATION announces its annual auditions for pianists, violinists, violoncellists and vocalists wishing to compete for its award of New York debut recitals during the 1941-1942 season. Entrants are limited to those between the ages of sixteen and thirty, and all applications must be received by February 28th. For information, write the Walter W. Naumburg Musical Foundation, 9 East Fifty-ninth Street, New York City.

LILY PONS, soprano of the Metropolitan Opera Company, became an American citizen on December 6th, in the New United States District Court in New Haven, Connecticut. Attending the brief ceremony were her husband, Andre Korngold, orchestra leader, and a group of operatic friends. When I sat Home, Home on my husband's radio program Sunday night, it will have a new meaning for me in words as well as in sound.

BENJAMIN R. HANBY was recently acknowledged officially as the composer of Dying Nellie Gray by the Stephen Foster Memorial in Pittsburgh, in a letter to the Hanby State Memorial in Westerville, Ohio, after fifty years of contro- versy. Hanby wrote the song in 1850, but so great was its resemblance to Foster's work in sentiment that it was erroneously listed as a Foster composition.

The BACH CIRCLE gave what was believed to be the first New York performance of Johann Sebastian Bach's "Mass in January 18th.

NORINA GRECO, lyric soprano of Italian-American parentage, who received her entire musical education in this country, is a member of the Metropolitan Opera Company this season. Miss Greco made her operatic debut as Violetta in "La Traviata" in 1897 and has appeared with the San Carlo and Cincinnati opera companies.

(Continued on Page 144)
Dear Liszt:  
Here I am writing to you, and it does not seem any time since I began to write to all of you famous composers, starting with Bach in April, 1939.

I guess you and Bach are just about as different as any two composers ever could be; but I know one thing, you both wrote music that is very difficult to play; that is, to play well, and I do not count any other kind of playing.

And then, there is one thing about you (if you don’t mind my mentioning it), you more or less forgot us juniors when it came to composing music. Now take Schumann, for instance; he wrote lots of pieces for us.

But here is one good thing these days, and that is the way we hear your music on records. I got a beautiful new radio-phonograph combination for Christmas; at least my sister and I got it together; she likes just the same kind of music that I do, and that means the very best.

Well, the studio that we can get the clearest at all times on our radio happens to be one that gives high class records nearly all day; and I just love it when they put on your piano concertos and things like that.

And I know nearly every note that comes next in your Preludes for the orchestra. And of course I love to hear your things played by performers, not on records, too. I wonder if I’ll ever be able to play any of your things? I have a simplified arrangement of your Love Dream; but I don't care much for easy arrangements. I'd rather wait till I can play the real thing. It is a great pity they didn’t have records when you lived.

Let's see, that was from 1811 to 1866, wasn’t it? I wonder how you would have liked playing for recording and playing on the radio.

But anyway you made one record, and that was being one of the greatest piano players that ever lived; and that’s an all time record, too.

Well, supper is ready and so, Goodbye. I hope you did not mind my telling you a few things.

From Junior.

CHARACTERS AND COSTUMES
Elves—Two children; one in pink, one in blue.
EGYPTIAN MUSICIAN—Sleeveless tunic; sandals.
GREEK MUSICIAN—Draped white Greek costume.
MONK—Gray robe and hood.
Musician of 1000 A.D.—Long tunic; pointed cap.
EARLY PRINTERS—Short tunic, long stockings, slippers.
PILGRIM SINGER—Pilgrim costume.
COLONIAL MUSICIAN—Colonial costume.
THE CHILD—A modern girl; carries sheets of music.

Scene: Two large screens, opening in center. Behind screens, dark background; before screens, throne, left piano and chair, right.

(Music is seated at left, head bowed. Enter Elves.)

ELVES: Good day, Music! But—why are you sad?

MUSIC: Alas, Little Elves! To-day a child received some musical pieces for her birthday. She cast them aside. She said she wanted only splendid gifts—not music! (Bows head again.)

FIRST ELF: Splendid gifts? Does she not know?
SECOND ELF: Could you not tell her?

MUSIC (eagerly): Perhaps I could!

Why—here she comes now! (Enter Child. Costumes of music on piano. Music waves wand.) Child, learn of the great birthday gift you received. It changed and grew through centuries. It is—

notes! (Waves wand towards screens. Child picks up notes again. Sits right, looking at them thoughtfully. Elves open screens.)

EGYPTIAN MUSICIAN (stepping forward): Child, there were musicians in Egypt, thousands of years ago. They had instruments, and even a rough scale. But they did not have written notes. So, their music was lost! (Exits. Greek Musician is shown.)

GREEK MUSICIAN: There were musicians in ancient Greece, too. They wrote music by using letters! Some of the letters they turned upside down, or upside down. Imagine trying to play music from letters—especially letters that stand on their heads! (Plays Turkish March from "Rains of Athens", by Beethoven. Exits. Monk reveals.)

MONK: In the days of the early monks, written music consisted of queer signs, called "neumes." Neumes were hooks and dots and wavy lines. The trill sign of modern music was a neume. Think of playing all music from such signs only! (Plays O Bone Jesu by Palestina. Exits. Musician of 1000 A.D. is shown.)

MUSICIAN: From about the year one thousand, musicians began to use lines to show the pitch of sounds. They also began to change neumes into notes. Gradually, real notes and the staff were worked out. (Plays The Evening Star from "Tannhauser," by Wagner. Exits.)

EARLY PRINTERS (stepping forward): Even after there were notes, music was scarce. All of it had to be hand copied. Although printing was invented in 1440, about 500 years ago, music was not printed until 1476. Even then, since music was hard to print, notes often appeared in the wrong places! So much played from printed music often made a din! It was some time before correct music—such as you have—could be made. (Plays Country Gardens by Percy Grainger. Exits. Pilgrim Singer is shown.)

PILGRIM SINGER: When the Pilgrims came to America, they brought no notes; just the words to the psalms they sang. In time, they published the "Bay Psalm Book" with music. Thus, the gift of notes was continued, in America. (Plays Largo by Handel. Exits.)

COLONIAL MUSICIAN (stepping forward): There were notes in America, but great music was lacking.
The Gift that Changed
(Continued)

In the eighteenth century, the works of Mozart, Beethoven and other great masters were brought here. Then your gift was complete — splendid music, shown in correct, understandable notes! (Plays Minuet from "Don Giovanni" by Mozart, Exit.

Child: How marvelous my birthday gift is! It is a gift which grew and changed through centuries. Every note — so clear and readable — is priceless! (Plays any appropriate modern selection, from sheets of music.)

Elves: She appreciates music! We're so happy, we must play! (Play a duet, stand beside screens.)

Music: How very happy this child's birthday has made me. For she has learned to be grateful notes — music! (Plays Moment Musical by Schubert. Elves open screens, showing birthday cake, with streamers covered with notes, emanating from it. Child claps hands in glee.)

(Finale."

Juniors Contest

The Junior Etude will award three prizes worth $475 monthly for the most interesting and original stories or essays on a given subject, and for answers correct to puzzles. Contest is open to all boys and girls under sixteen years of age. Winners are chosen according to the age as follows:

<table>
<thead>
<tr>
<th>Class</th>
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<td>eleven to fourteen years</td>
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<td>under eleven years</td>
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Subject for this Month

"Is it more fun to listen or to perform?"

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than February 15th. Winners will appear in the May issue.

Schumann Contest

(Prize Winner in Class C)
Robert Schumann was devoted regular piano lessons until he was nearly twenty years old. His mother wanted him to be a lawyer, but he wanted very much to be a pianist. Finding that his hands and the fingers were unusually weak, he invented a spring, which fastened to his fingers at night, keeping them lifted. He hoped in this way to strengthen the working joints quickly. For a few nights it seemed to answer its purpose, and he was to play the piano. The one person could play the piano. He was Claud who could sympathize with him. He was Claud, to his teacher. His encouragement to help him made him one of the world's greatest composers. He is a great composer of children's pieces, as well as big compositions.

Suzanne Hernandez (Age 10), New Mexico.

Schumann (Prize Winner in Class A)

In the point of my study, my teacher gave me a copy of Schumann's Tenth Essay. This was the first real piece of Schumann that I had, and the song-like character of this piece impressed me greatly. I resolved to find out more about this composer and thus began my search for information about Robert Schumann. The master, I discovered, had an exciting life, happy, romantic, and then tragic. Aside from the vast number of pieces for the piano, he also wrote an opera, "Genoveva," much chamber music, many symphonies, and songs. Even in the last years of his life, although afflicted both mentally and physically, he did not surrender his work. Since first playing Tenth Essay, I have played many compositions of Schumann, and in my future music study I will always remain one of my favorite composers.

May Barbara Walker (Age 11), Iowa.

Schumann (Prize Winner in Class B)

Robert Schumann, my favorite composer, who was born in Zwickau, Germany in 1810, was a composer of beautiful piano soloists who developed a free and new style in his melodies. He was called upon to compose orchestral music, choral and songs. The musicians of the time thought his compositions were among the finest ever written, though some people found him hard to understand. But he did not spend all his time composing for large orchestras and advanced players on the piano. He was big enough to love little children and write pretty pieces for them. One set of these pieces is known as the "Album for the Young." His wife was also a noted musician and played his works in many concerts. He spent his last few years sadly. Once he attempted to jump into the Rhine River. He was placed in a home for the insane, and his life was ended in July, 1856.

William Dennis (Age 13), Pennsylvania.

Answer to November Puzzle in Opposites:

Schumann Prize Winners for November Puzzle in Opposites:
Class A. Paul Hamner (Age 14), Nebraska. 2. Class B. Deodre Tournant (Age 14), District of Columbia. 3. Class C. Mary Bartlett (Age 10), Maine.

Junior Etude Contest

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Subject for this Month

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CONTEST RULES
1. Contributions must contain not over one hundred and fifty words.
2. Name, age, and class (A, B, or C) must appear on the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
3. Write on only one side of paper only and do not use a typewriter.
4. Do not have any Page 28.
5. Clubs and schools are expected to hold a preliminary contest and to submit not more than three entries (two for each contestant). Entries which do not meet these requirements will be disqualified.

Majica Musical Triangle Puzzle

By Stella M. Halldorson

Replace each note with a letter. The central letters, (half-notes) reading down, will give an instrument. Answers must give all words:
1. a letter of the alphabet
2. a rapid, scale-like passage
3. a chord of three tones
4. a flute player
5. the song of a gondolier
6. a composer's supreme achievement

Answers to Ask Another
1. A composition for piano, for piano and one other instrument (usually violin), written according to a certain plan with regard to themes, keys, movements, and so on; this plan being called Sonata Form. Trios, string quartettes and symphonies are also written on the plan of the Sonata Form. 2. A composition added, but not included in the announced program. 3. The attempt to reproduce the composition just as the composer intended it to be played, with regard to shading, climax, ritardando, accelerando, and other marks of expression. 4. Slight variations in tempo as compared with metronomic regularity. 5. Schumann, 6. Chopin. 7. The manipulation of the keyboard in such a way that the greatest amount of pure tone is produced with the least amount of mechanical sound, or clang. 8. A piece composed to feature a certain technical problem. 9. Debussy. 10. Liszt.
Advance of Publication Offers

February 1941

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed now. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

CHILDREN'S OWN BOOK—FOOTSTEP-TAPPER...
CHILDREN'S OWN BOOK—NEW Tapper...
CLASSICS MASTERS DUET BOOK—PIANO—FLUTE...
CLASSICS FOR THE CHURCH PIANIST—BERTHARD...
HARPSICHORD SCALED WORKS—WRIGHT...
ENGLISH AND DANCES—STEINER AND MULLER...
FLY'S STAY WELL—CHILDREN'S SONG—BOYCE AND ARKTON...
MY PIANO BOOK—RICHER...
ONE UP AND ONE DOWN STORIES OF THE GREAT MUSICIANS—EASY PIANO COLLECTION—ROBINSON...

CLASSICS FOR THE CHURCH PIANIST compiled by Lucile Earhart—There are many good musicians who do not realize that the master composers wrote, not only such music as is printed in textbooks, but also much similar music that is as full of spiritual beauty as though it had been composed strictly for use in religious worship. This collection has been compiled in an effort to bring into one handy volume an assortment of appropriate music that should be welcomed by the church pianist.

Throughout all the broad countries there are many churches where the piano is used in Sunday services. Many church pianists are often at a loss where to find music which, besides being suitable, is within the capability of the average church. In Classics for the Church Pianist they will find this problem satisfactorily solved.

The book offers excellent representation of such composers as Bach, Handel, Haydn, Beethoven, Mendelssohn, Schubert, Mozart, Tchaikowsky, etc., as well as appropriate music by other writers of unquestioned worth. Single copies of Classics for the Church Pianist may now be ordered at the special advance of publication cash price of 50 cents, postpaid.

LENTEN AND EASTER MUSIC—This year church leaders have a little more time to prepare their programs than they had last year when Easter came in March. But it may well be to remember that here in the north the warm weather is still over and Ash Wednesday will inaugurate the season of Lent—February 26th. Easter, 1941 falls on April 13th.

Some of those planning to present special Lenten or Easter cantatas under way for church leaders who yet have not made a choice, especially directors of volunteer choirs, we suggest that they examine the new Easter Music by Lawrence Keating, The Conquering Christ. An inspired setting of beautiful texts written by Elsie Duncan Yale, it presents no difficulties for the average church organization and offers at least one more pleasing variety of solos, duets, trios and choruses for an Easter Sunday musical program.

Among the many anthems and carols published this season for Lent and Easter are:
Joy Deemed chosen for Easter Day, by Wm. S. Nagle (Catalog No. DI5087)
Hark! Ten Thousands Hark! by Eugene Harwood Miles (Easter Remembrance, Hymn from the Catalog No. DI5086)(15c)
In Forman's cantata Christ's Words (Catalog No. 21453)(15c)
Sing Alleluia, by Lawrence Keating Sarro, a Good Friday Hymn—Anthem (Catalog No. 21454)(15c)
A Tune to a well known melody of Jean de Danse (Catalog No. DI5040)(10c)

For the Junior Choir or the group of church singers looking in for the second quarter or to get the men's voices section there is the Lenten and Easter cantatas: The Three Wise Men of the East, by Robert H. Young (Catalog No. 21448)(10c)

The Pianist has the skill, knowledge and ability to select, to think as a composer and to select the best music for the church. That is why we write to you today, describing your plans in detail, so that we may assist you and show you what "Presser Service" really means!

ADVERTISMENT

CLASSIC MASTERS DUET BOOK—PIANO and FLUTE—by Leopold J. Beer—Leopold J. Beer, eminent European composer, has unearthed a wealth of never before published music and arranged them for piano duets (for grades 3 and 4). This collection contains compositions of the old masters including Bach, Handel, Mozart, Chopin, Scarlatti, Beethoven, and many others. Teachers desire of presenting beautiful and rich in content duet materials to their pupils and this compilation rich in music, while composed according to the ever popular old dance forms.

CLASSIC MASTERS DUET BOOK has a number of different arrangements in both parts of equal interest and difficulty and showing the fallacy of the popular opinion that one part is merely an obligato. These four-voice arrangements give both players fundamental bass in ensemble playing and make the exchange of parts profitable. In this volume is found much recital material, sight reading compositions, pedaling, legato and staccato playing.

While this book is in preparation for publication single copies may be ordered at the special advance cash price of 60 cents, postpaid.

EIGHTEEN MINIATURE SKETCHES, FOR THE PIANO, by N. Louise Wright—This book will find much use as a companion work to any first grade method for the younger student.

These sketches, while covering various fundamental lessons of touch and phrasing, are essentially little melodic gems, with pieces such as The Teaser, From the Meadow, My Dog, Orangrinder, Suggestion of the Harp, and Horsa Framing.

Each sketch is prefaced by a short story of the piece itself, given by a rhythmic pattern which may be played or clapped. The different numbers comprising this volume add up to make the whole a complete graded set from grade one, with an easy and progressive basis to grade two.

Orders for single copies of this book, which will be published in the Classic Masters Series, are now being received at the special advance cash price of 25 cents a copy, payable upon receipt of order.
ONE - UPON - A - TIME STORIES OF THE GREAT MUSIC MASTERS, For Young Pianists, by Grace Elizabeth Robinson—With the final writing and correction of our review copy of this book, we may take this opportunity of expressing our interest in the work. We feel that it is one of the most unusual and interesting books for young pianists that has been published in recent years. As the title suggests, it consists of stories from the lives of the great masters, but it is not in the form of a straightforward narrative; rather, it is a book of music, that is to say, piano music, and the selection of the stories about the lives and works of the great masters is made by the author in such a way that the music of the masters is the mainstay of the book. The book is divided into sections, each of which is devoted to a different master, and each section includes a selection of pieces by that master, arranged according to the order in which they were composed. The pieces are chosen to illustrate the life and work of the master, and the stories are written in a lively and engaging style, making the book both educational and entertaining.

CHILD’S OWN BOOK OF GREAT MUSICIANS—FORTÉ and NEVIN Booklet, by Thomas Tapper—When a little girl plays music, she is usually accompanied by her parents, or at least by a music box or a toy piano. The Forté Nevin Booklet is designed for children who are interested in music, and it is divided into two parts: the first part contains pieces for children to play, arranged in order of difficulty, and the second part contains stories about the lives of the great musicians, arranged in the order of their birth. The stories are written in a simple and accessible style, and the pieces are easy to play, making the booklet a valuable resource for children who are learning to play the piano.

GAMES AND DANCES, For Exercising and Relaxation, by William A. Sweeter and George D. Schmid—This book is designed for children who are interested in games and dances, and it includes a selection of games and dances that are suitable for children of all ages. The games and dances are arranged in order of difficulty, and each one is accompanied by a description of the movements and a brief explanation of the rules. The book is designed to be used as a supplement to regular piano lessons, and it is ideal for children who are learning to play the piano or who are interested in music in general.

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ADVANCE OF PUBLICATION OFFERS—Two new publications that will make their debut this month are the publishers’ mailer to advance subscribers copies that have been ordered. These are the “Special Advance of Publication” and the “Advance of Publication” for the new books that will be released this month. The “Special Advance of Publication” is a limited edition that will be released only to subscribers who have ordered copies in advance. The “Advance of Publication” is a regular edition that will be released to all subscribers who have ordered copies in advance.

THE MAGIC FEATHER OF MOTHER GOOSE, by Juanita Austin and Henry S. Barrows—This is a clever, tuneful opera for little children that is based on the stories of Mother Goose in a new and colorful version. Even the entrance of Mother Goose is unique. The historical value of the text makes the opera valuable to grade school groups for correlation with the study of history. The melodies are so musical that the children will have no difficulty in learning them, and the stories and choruses have due regard for the limited voice range of children of this age. Vocal Score, containing complete instructions for performance, price 75 cents.

THE CONQUERING CHRIST, by Elsie Duncan Vale and Lawrence Kealing—is a new Easter cantata that will appeal to the average voter who has not yet learned the score sheets. The seven choruses and the solo and ensemble numbers have been arranged to be easily performed in an hour and a half. The choruses are for both children and adults, and the solos are for those who have achieved a level of skill that will enable them to sing beautifully. The text is truly devotional, and the work will fit in with any church program and Easter program.

CHANGES OF ADDRESS—When changing your address, be sure to send your new address to the publishers at least four weeks in advance of the change. This will give the publishers time to make sure that your new address is received in time for the next issue of the magazine. If you do not receive your magazine, be sure to let the publishers know as soon as possible so that they can correct the error.

DELAYED DELIVERIES—At this season of the year, we invariably receive a number of complaints of this kind. This is especially true during December and January, when the weather is cold and the demand for magazines is high. The publishers are working hard to meet the demand, and they are doing their best to deliver your copies of The Ernus as quickly as possible. If you are not receiving your copies on time, please let the publishers know as soon as possible so that they can investigate the problem and take steps to correct it.

The publishers are working hard to meet the demand for magazines during this season, and they are doing their best to deliver your copies of The Ernus as quickly as possible. If you are not receiving your copies on time, please let the publishers know as soon as possible so that they can investigate the problem and take steps to correct it.

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and your complaint, we will be glad to duplicate. We are confident beginning with the next issue, there will be no further cause for complaint due to delayed copies.

LOOK OUT FOR SWINDLERS—The holiday season has brought its usual crop of magazine swindle complaints. Beware of the man who offers a magazine bargain. Representatives of Two Euros Music Magazine carry our official receipt. Pay no money to strangers unless you are convinced of their responsibility. Read any contract presented to you before paying any money. Permit no changes in contracts which are provided for your protection. We cannot be responsible for the work of swindlers.

PREMIUM WORKERS—Many music lovers, teachers, and students secure attractive, serviceable and useful articles of merchandise for obtaining subscriptions to The Euro Music Magazine. A few gifts to give you an idea of what we offer to our friends are:

Relief Dish: You’ll find many uses for this Relief Dish. The tray is made of hand-wrought aluminum (12” diameter) with ribbed partitioned crystal glass center dish. Awarded for securing three subscriptions.

Square Bowl: Decorative as well as useful, this attractive bowl is especially desirable. It is made of hand-wrought aluminum with rosebud ornamentation and is 6” square. Suitable for candy, glazed nuts and other similar articles. Your reward for securing two subscriptions.

Knife & Fork Set: A fine set of six fake stainless steel knives and forks with genuine Marbalm non-burn handles—your choice of green or red. A very practical gift and award offered for securing one subscription.

Bread Tray: This bread tray will be favored by many because of its attractive shape. It is 10” long x 5½” wide. Finished in chrome, it is easily kept bright and clean—will not deteriorate under daily use. Your reward for securing one subscription.

5-Year Diary: Bound in gold-ruled, long-grain linen and complete with a gold-edged lock and key, 6½” long x 5½” wide, this 5-Year Diary is particularly attractive, with a most practical gift for professional use. Your reward for securing one subscription.

Ship Wheel Book Ends-Smoker’s Set: This unique set has a polished maple finish and includes a glass cigarette container, match holders and crystal glass ash tray. An attractive as well as practical addition to the home or studio. Awarded for securing one subscription.

Send postcard for complete list of premiums offered. You will be surprised how easy it is to secure any desired article with absolutely no cash outlay on your part.

Send for Your FREE Copy of our CATALOG OF MUSICAL JEWELRY NOVELTIES

Includes descriptions and Illustrations of musical pins, pendants, models, plaques, and statuettes available for names, prices, and gifts, also portraits, diplomas and certificates.

THEODORE PRESSER CO.
1712 Chestnut St., Philadelphia, Pa.

The World of Music
(Continued from Page 139)

THE BACH FESTIVAL CHORUS of Wilkes-Barre, Pennsylvania, will hold its annual Bach Festival, March 27th to 30th in Wilkes-Barre. The Chorus will be assisted by the Temple Chorus of Scranton and the Wilkes-Barre-Scranton Sing-Song.

MRS. FREDERICK STEINWAY is chairman of the newly organized American branch of Myra Hess which gave its first benefit program with the Cantata Singers’ performance of Bach’s “Christmas Oratorio” in All Souls’ Church, New York City, on December 30th. All proceeds of the series of programs will be turned over to Miss Hess for projects which she is supporting in England.

ONE THOUSAND CLUB WOMEN will comprise the giant chorus now being rehearsed for the Golden Jubilee Celebration of the General Federation of Woman’s Clubs which will be held in Atlantic City next May. Gena Branscombe will be the conductor.

BERNARD SHORE AND WILFRED PARRY are serving in the English Air Force and Army respectively, and Robin Hood is in the A.A. section of the Royal Air Force.

THE NASSAU PHILHARMONIC SOCIETY of Long Island, one of the many small but thriving orchestral groups in New York, is preparing an American composer to write a major work that had been written for a well-known artist. It has been decided to perform the orchestra in Hempstead, L. I., on January 10th. The Anis Fulehman and the soloists were Ethel Barber and John Robertson.

“ROBIN AND MARION,” the first opera of which the main recording, was written by Adam Pöier born in 1916.

HELEN TRAUBEL, ALBERT SPALDING, and DR. JOSEF HOFMANN, the soloists engaged to appear at the New York City Symphony Orchestra in the current season, will be presented with the series of twelve concerts with the New York City Symphony Orchestra of eighteen musicians, sponsored by the City of New York Symphony Society of Fairmount County as co-sponsor.

THE WESTMINSTER CHOIR of Princeton University will present a cantata in the Selden-Goth, Hungarian composer, in residence in New York City.

THE QUEENS MARIO scholarship for baritones was awarded John Baker from Putnam, New Jersey. A Baritone scholarship was given to Emi Wachtler, of St. Louis.

A MASTER LESSON ON BACH’S C MINOR FANTASIE

Sixth solo famous Chicago pianist and teacher, pupil of J.J. Isidoro has been presented an unusual lesson upon this very great but readily plausible masterpiece.

STEVEN COLLINS FOSTER, American best loved composer, was elected to a place in the Hall of Fame for Great Americans on the campus of New York University in the ninth quinquennial election, in November. A grandiose piano and a musical tablet and bust of the composer will be placed in the Colonade on the Under-

 Moussorgsky’s BIRTHPLACE, the vil-

age of Karjavo, Russia, has been chris-
tened and will hereafter be known as the name of the great composer.

CARRIE B. ADAMS, well-known con- poser of church music and concert music, was recently in London, according to word received from her there, has been appointed to the composition department at the Royal Academy of Music.

M automobile Marchesi, daughter of the late Matthide Marchesi, was found in her room at her hotel in London on December 16th, at the age of thirty-seven. Th striking first wife, she had been married twice; her first husband was Baron Popper de PedDBarg, by whom she had two sons, one of whom was her husband and the other, Mari Jeritza. Marchesi’s second husband was Baron Anton Cacinni. After a long career both as a recitalist and in opera, she established herself in London as a vocal teacher and was very well-known.

MISCHA LEVITZKI, distinguished con-

cert pianist and composer, has taken suddenly at his home in Avebury, England, his forty-two years of age and leaving a wife, the former Grace O’Brien, New York, a sister, Sandra Levitzki, and brothers. Mischa was one of the few virtuosi who, after training as a professional musician at the age of six, continued his technical and interpretative development steadily as an artist, he was an instructor at the Hungarian Academy of Music and the Hungarian Academy of Music in Berlin. In spite of long years of controversy, he still found time to compose for many numbers for the piano, of which many have found artistic value.

The World of Music
(Continued from Page 139)
EASTER CANTATAS

VICTORY DIVINE CANTATA FOR MIXED VOICES
By L. Christopher Marks
Price, 75c
Victory Divine’s well constituted numbers for solo voices and for chorus present a program of modern, beautiful and stirring music. It is written in a modern idiom and contains a number of choral numbers which are sure to be heard oftener than not for the next few years.

THE GLORY OF THE RESURRECTION CANTATA FOR MIXED VOICES
By Charles Gilbert Sprouse
Price, 75c
The glory of the resurrection is a most effective and inviting theme. The work contains a number of choral numbers which are sure to be heard oftener than not for the next few years.

MESSIANIC VICTORIOUS CANTATA FOR MIXED VOICES
By William C. Hammond
Price, 75c
This is a splendid work, not only in excellence of music, but also in the effectiveness of the text. In the work there are a number of choral numbers which are sure to be heard oftener than not for the next few years.

THE RISEN KING CANTATA FOR MIXED VOICES
By Alfred Wooler
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